



Edited by *John C. Freund*

Vol. VI. No. 20

NEW YORK, SATURDAY, SEPTEMBER 28, 1907

\$1.00 per Year
Five cents per copy

PUCCINI DECIDES ON BELASCO'S DRAMA

**"The Girl of the Golden West"
to Be Italian Composer's
American Opera.**

**Contract Signed by His Agents and New York
Author Last Saturday—Western Play Will
Be Used Without Change of Movement—
Capable Librettist to Make Translation.**

It was definitely announced on Sunday that David Belasco's play, "The Girl of the Golden West," will form the basis of the American opera which Giacomo Puccini has long been planning. Several rumors to this effect have found their way into print from time to time since the composer of "Madam Butterfly" visited this country last Winter, but the signing of contracts was not effected until last Saturday.

It was during his short sojourn in New York, when a cycle of his works was given at the Metropolitan, that the Italian composer indicated his desire to produce a distinctly American opera, were a suitable text to be found. With this in mind he attended many of the New York theatres and sought acquaintance with the characteristic modern fiction of the country. He was particularly impressed by "The Girl of the Golden West," and had several conferences with the author and producer.

He made no decision, however, before he returned to Italy. After viewing the subject in perspective, he finally wrote Mr. Belasco that he had decided that "The Girl of the Golden West" was the most striking and representative play America offered, both in subject and treatment, and that he would be glad to compose a score around the theme. Later on his agents called upon the author and entered into the negotiations with him that were concluded satisfactorily last week.

According to the terms of the agreement, all the material for the book of the opera will be taken from the drama. It is understood that there will be no change of movement, and that the translation will be made by the librettist who arranged the Italian version of the Long-Belasco play "Madam Butterfly" for Puccini.

Thomas Orchestra Tax Lightened.

CHICAGO, Sept. 24.—The Board of Tax Assessors yesterday reduced the assessment of the Chicago Orchestra Association nearly a million dollars, taxing them on \$500,000 only on the ground that it was an institution of art. This means that the Theodore Thomas Orchestra will continue to be a most important factor in Chicago's artistic progress, and its good work will be aided rather than retarded. C. E. N.

Spanuth to Remain Abroad.

MUSICAL AMERICA received a Berlin cablegram from August Spanuth this week, stating that the report that he would return to his former post as music editor of the "Staats Zeitung" was untrue. Mr. Spanuth declares he has no intention of leaving Berlin.



GUSTAV MAHLER

His first visit to the United States this Winter as musical director of the Metropolitan Opera House is generally anticipated as the most interesting feature of the forthcoming season—As a conductor and composer Herr Mahler is to-day one of the most conspicuous figures in the world of music—"Musical America" is indebted to the New York "World" for the use of the excellent photograph from which the above reproduction was made

Gerardy for the Philharmonic.

The Philharmonic Society has signed contracts with R. E. Johnston for the appearance of Jean Gerardy, the world's greatest cellist, at two of the Society's symphony orchestra concerts in Carnegie Hall, February 7 and 8. Edouard Dethier, violinist, has also been engaged as soloist for the Philharmonic.

Caruso Begins Fall Tour Next Week.

VIENNA, Sept. 24.—Enrico Caruso begins his Fall tour in Budapest on October 2, which will be followed by four appearances at the Court Opera in this city, one in Leipzig, three in Hamburg, four in Berlin and two in Frankfurt. He will then sail from Cherbourg for New York on November 6.

Mrs. Bloomfield-Zeisler on Way Here.

PARIS, Sept. 25.—Mrs. Fannie Bloomfield-Zeisler, America's great pianist, sailed for New York to-day on the *Kronprinz Wilhelm* from Cherbourg. She has a brilliant repertoire for her forthcoming tour.

Jan Sickses Arrives for Tour.

Jan Sickses, the distinguished Dutch pianist, who has been booked for an American tour this season, arrived Wednesday on the Hamburg-American liner *President Grant*.

Eames for New York Symphony.

Emma Eames's only concert appearances this season will be made at the concerts of the New York Symphony Orchestra, under Walter Damrosch, in Carnegie Hall, New York, on November 23 and 24.

GREAT FESTIVAL TO HAVE NEW DIRECTOR

**Dr. Arthur Mees Appointed
Conductor of Worcester
Concert Series.**

**Wallace Goodrich's Resignation Caused by
Increased Duties as Musical Head of Cecilia
Society—Dr. Mees Formerly Directed Cin-
cinnati May Festival Concerts.**

It became known this week that Dr. Arthur Mees, one of the best-known choral directors in the East, will succeed Wallace Goodrich as conductor of the Worcester Festival Association at the close of the annual series of concerts that takes place next week. This is considered one of the most important posts in America's musical life, and the selection of Dr. Mees is viewed with satisfaction by those who have followed the ambitious work of the festival association.

The vacancy at the head of this institution was caused by the resignation of Mr. Goodrich who, it will be remembered, was selected last Winter to take the place of B. J. Lang as director of the Boston Cecilia Society. Mr. Goodrich's increased duties make it impossible for him to devote sufficient time to continue his work in Worcester.

Under Dr. Mees the title of conductor will entail a greater responsibility than it has heretofore. In previous years the orchestral and choral forces were directed by two conductors, Franz Kneisel having had charge of the former. The new conductor, however, will have complete charge of both bodies.

Dr. Mees is at present conductor of the Mendelssohn Union of Orange, N. J., the Albany Festival Association of Albany, N. Y., and the Orpheus Club of Newark. He was born in Columbus, O., February 13, 1850, and studied in Berlin under Kullak, Weitzmann and Dorn. For six years he was conductor of the Cincinnati May Festival Chorus and for a number of years was chorus director and assistant conductor of the Theodore Thomas Orchestra in Chicago.

Metropolitan Stage Manager Returns.

Eugene Dufriche, stage manager for the French and Italian operas at the Metropolitan, returned to New York from Europe on Tuesday. The chorus will begin stage rehearsals of the first novelty to be produced, "Adrienne Lecouvreur," next Monday.

To Remodel Manhattan Opera House.

Plans have been filed for remodeling the orchestra and foyer of the Manhattan Opera House. New stairways are to be built and an exit passageway leading across the stage space to Thirty-fifth street will be put in.

Prof. Sanford Returns from Europe.

Samuel S. Sanford, professor of applied music at Yale, who spent the Summer abroad, where he was stricken with partial blindness, arrived in New York on Tuesday and will continue his work at Yale this season.

CONRIED PROMISES MORE GERMAN OPERA

Bella Alten to Sing Familiar Roles Again—Impresario Better.

The Italian, French and German choruses of the Metropolitan Opera House having arrived, rehearsals have been going forward industriously this week under the direction of Pietro Nepoti, the new chorus master, and from now until the opening night the drilling will be continued. Only a few more weeks now and the prima donnas, tenors, baritones and basses will begin to arrive from their annual vacations in Europe, and the new and old operas will be put in rehearsal.

Ernest Goerlitz, general manager of the Metropolitan, has received a letter from Heinrich Conried, who is now in Germany, stating that he is improving rapidly in health, that he is now walking every day with the aid of his cane. He is looking forward to October 1, when he will start for home and prepare again to take up the reins at the Metropolitan, which he was practically compelled to lay down last season on account of illness.

Mr. Goerlitz has announced that considerable attention will be devoted to German opera this year at the Metropolitan. He announces:

"The first performance in German we shall give is Wagner's 'The Flying Dutchman.' The next, and within three weeks of the opening of the season, will be an elaborate revival of 'Die Meistersinger von Nürnberg.' Heinrich Knote will sing *Walther von Stolzing* and Mme. Gadske, *Eva*. The *Beckmesser* will be Otto Goritz. We shall also give 'Fidelio,' with Mme. Berta Morena and Mme. Olive Fremstad in the leading part early in the season.

"Under the conductorship of Gustav Mahler, Mozart's operas will be revived. They will, however, be sung in Italian. Alfred Hertz will conduct the German operas as usual, except when Gustav Mahler occupies the conductor's chair.

"There will be two performances of 'Parsifal,' both matinees. The 'Ring' will be performed at least once."

Bella Alten has been re-engaged for the coming season. She has played such soubrette parts as are to be found in grand opera for the last three years at the Metropolitan, and will be heard again as *Gretel* in "Haensel und Gretel," *Musetta* in "La Bohème" and in similar parts.

Eugene Castel-Bert, the technical director of the Metropolitan, who smiles whether it is an earthquake or ten new productions, is busy with the scenery and effects to be used in the revivals of "The Flying Dutchman," "Adriana Lecouvreur," "Iris" and "Otello." Asked how his work on the productions was progressing he looked pained and replied: "Splendidly, and if I had to prepare for another 'Flying Dutchman' I would be so seasick I would have to go across the stage on my hands and knees for fear of falling overboard."

Maurel Created "Iago," Not "Otello."

Victor Maurel, who is coming to this country next season to make his farewell, was chosen by Verdi to create the part of *Iago* in "Otello," and not the title rôle, as stated in *MUSICAL AMERICA* last week. The part of *Otello* was created by Tamagno.

YOUNG MILWAUKEE COMPOSER'S DEATH

Odin Louis Renning's Work Was Well Known to American and Norwegian Musicians.



ODIN LOUIS RENNING

This picture was taken by Rice two weeks ago. At that time Mr. Renning was as well, physically, as ever. A day following the sitting he was taken ill and died within a few days. Mr. Renning has never seen this photograph.

MILWAUKEE, Wis., Sept. 23.—Odin Louis Renning, well known as a composer and the writer of the words and music of the "Hymn of Greeting," and "Coronation Hymn" sung at the festivities in connection with the coronation of King Haakon III, of Norway, died on Tuesday, after an operation for acute appendicitis. He was 27 years old.

Despite his youth he had gained considerable fame in the musical world and his work was well known to musicians of this country and Norway. He was a personal friend of the great composer, Edvard Grieg, who died but a few weeks ago. Mr. Renning was also well acquainted with the dramatist Ibsen, and visited him after he had directed the singing by a choir of his coronation hymn at the court of King Haakon.

At Milwaukee, Mr. Renning devoted his time to giving musical instruction. He was also organist at the English Lutheran Church for the past five years. Mr. Renning had devoted himself to the study of the piano for seventeen years. He studied under Klausner before he left Milwaukee, and he spent a year in Germany under the best German masters.

A private funeral was held on Friday. Odin Renning had planned to make another tour of the United States with Rolf Hammer, the Norwegian tenor, whom he brought to this country on his return from Norway in 1906. He then anticipated teaching piano for a year as a means of earning the necessary amount for another year abroad.

He numbered among his friends Bjorne Bjornesen, Sigurd Ibsen, a son of Henrik Ibsen, Nansen and William Jennings Bryan. M. N. S.

Rafael Navas, the Spanish pianist, resumed giving lessons at his studio in Carnegie Hall Monday, September 23.

AMERICAN COMPOSER PREFERS GERMANY

Henry Hadley Finds Temptation to Seek Immediate Gain Strong Here.

Henry Hadley, the American composer, sailed last week for Germany. He has been away for two years studying and writing. Before leaving Mr. Hadley said:

"I work in Germany preferably to America, because as far as music is concerned one seems to be nearer the fount and origin of things in Berlin or Vienna than in New York. Not that my works are not produced here, but the tendency in America is to work for immediate profit, and the temptations to a young composer to turn his hand to moneymaking here are as strong as they are numerous.

"So far from feeling that a young American composer's works are neglected by the symphonic organizations here, my own experience tends to prove that it is all the other way.

"Last Winter Dr. Muck produced my 'Salome' in Boston with the Boston Symphony Orchestra.

"I have written three symphonies. The third, which I have just written, will be played by Dr. Muck during the coming season. Walter Damrosch will produce my 'Salome' with the New York Symphony Orchestra this season, also.

"I have also written a dramatic poem for chorus and orchestra entitled 'Merlin and Vivian.'

"Next month in Berlin I shall conduct one of my symphonies with the Berlin Philharmonic Orchestra."

Hammerstein Artists to Sail Soon.

The steamship *Kaiserin Augusta Victoria*, sailing from Cherbourg, October 18, will carry almost every principal of Mr. Hammerstein's Manhattan Opera Company. Signor Campanini, the chef d'orchestra, will arrive in this city on October 10, and will immediately begin orchestra rehearsals, to be continued until the opening of the Manhattan Opera House season on November 4. Maestro Campanini's sailing was planned for an earlier date, but by command of the King of Italy he remained in Parma in order to conduct four operatic performances to be given during the time of the King's visit to that city. Most of the principals to participate in these performances belong to the Manhattan Opera Company. They are Bassi, Russ, De Cisneros, Ancona, Arimondi and Giacomini.

Rochester Singer's Success Abroad.

PARIS, Sept. 21.—A large number of Americans gathered in the studio of Dr. Dossert, in the Rue Spontini, last night, to hear the singing of Marvin Burr, of Rochester, N. Y. Mr. Burr has been studying in Paris for some time and is now returning to America. His voice is a powerful, ringing baritone, with sympathetic quality, and produces fine effect. He has received several offers for grand opera but prefers oratorio and concert work.

Nordica Buying New Gowns.

PARIS, Sept. 21.—Mme. Nordica is in Paris getting ready her wardrobe for the New York opera season. She is visiting shops of modistes and milliners from morning to night, and her gowns and costumes are reported to be marvellous creations.

A one-act opera entitled "Ivano," by Fortunato Geriani, has been produced at Genoa, but with doubtful success.

CARRENO SAILS FOR AMERICA NEXT WEEK

Eminent Pianist Will Have Encircled the Globe When She Completes Her Coming Tour.

When Teresa Carreño completes her tour in the United States and sails for Germany she will have encircled the globe, playing in all of the principal countries en route. She has been in Australia and New Zealand since May, and has met with most phenomenal success there.

Mme. Carreño sails from Auckland on Oct. 2, landing in Vancouver, whence she rushes across the Continent to open her season in New England. Her first appearance in New York will be with Walter Damrosch and his orchestra, then she will go to Pittsburgh, Cincinnati, Fort Wayne and on to Chicago, for the first of her four appearances in that city. The large women's colleges are taking the keenest interest in her return to this country after an absence of seven years, appreciating the incentive the achievements of such a woman are to their students.

Mme. Carreño's second appearance in Chicago will be with the Chicago Symphony Orchestra. She plays with the Boston Symphony Orchestra in Boston, New York, Brooklyn, Philadelphia, Baltimore and Washington. Immediately after these concerts she leaves for the Pacific Coast, in which time she will cover West of the Mississippi from Minneapolis and San Diego to Portland and New Orleans. Her tour is being looked forward to with the highest expectations.

PROGRAMS COMPLETE FOR MAINE FESTIVAL

Mme. Calvé's Concert Will Be Closing Feature in Both Bangor and Portland.

PORTLAND, ME., Sept. 23.—Great interest is manifested in the preparations made for the eleventh annual Maine Music Festival, consisting of five concerts, which will be given in Bangor on October 3, 4 and 5, and repeated in Portland on October 7, 8 and 9. Mme. Calvé, who is the special attraction, will appear on the last night in each city.

On the opening night a "grand popular program" will be presented, Hiller's "Song of Victory" being sung, with Virginia Wilson, dramatic soprano, and Clifford Wiley, baritone, as soloists. At the first matinee an orchestral program and song recital, with Cecil Fanning, baritone, as soloist, will be given, followed in the evening with a concert performance of Saint-Saëns's "Samson and Delilah," with chorus, orchestra, and Janet Spencer, Daniel Beddoe, Cecil Fanning, Millard Bowdoin, H. L. Eustis, J. Francis MacNichol and Thomas Henderson, as soloists.

For the second matinee a Children's Day program has been arranged. A junior festival chorus composed of High School pupils, under the direction of Mrs. Tilton in Bangor, Miss Schumacher in Portland, will be assisted by Roa Eaton, soprano. The evening program will be supplied by Mme. Calvé, soprano; Renée Chemet, violinist, and Camille Decreus, pianist.

Frank Ormsby to Tour the West.

Frank Ormsby, the tenor, has just been engaged for the Spring tour of the Chicago Philharmonic Orchestra, which will tour the Central West, under the leadership of Max Bendix.

Charles Anthony
Pianist and Teacher

ADDRESS
L. H. MUDGETT, Symphony Hall, Boston

S.C. Bennett

Vocal Instruction

401 CARNEGIE HALL

JOHN YOUNG

TENOR

Phone: 2345L, Morningside
267 WEST 113th STREET
NEW YORK



MME.
LE
GRAND

Direction
J. E. FRANCKE, 1402 Broadway, New York

REED

SOPRANO

Pupil of

JEAN de RESZKE

For Canada
W. J. ROBSON, Massey Hall, Toronto

J.
HUMBIRD

DUFFEY

BARITONE

Management A. B. PATTOU
Phone 5789 Gramercy
26 EAST 23d STREET
New York, N. Y.

Bruno Oscar Klein
70 EAST 92d ST.
NEW YORK, N. Y.

MEYN Bass-Barytone
Recitals and
Oratorio

150 West 59th St., New York

BARBOUR

SOPRANO

Management A. B. PATTOU
Phone 5789 Gramercy

26 East 23d Street, New York

VERONICA COVERS

VOCAL INSTRUCTION—Season Begins October 1
Summer Address: RÖDI, FIESO, CANTON TICINO, Switzerland

"I can highly recommend Miss Covers as a capable and conscientious exponent of my method."

Luisa Capriani

PADEREWSKI SEES NO FUTURE FOR AMERICANS AS COMPOSERS

"You Live Too Hard and Too Nervously," He Tells Paris Correspondent of "Musical America"—Why He Prefers an Audience In Wichita, Kan., to One In New York—His Varied Interests About His Estate in Switzerland.

By Louise Llewellyn



Taken Especially for "Musical America."

THE PADEREWSKI ESTATE NEAR MORGES



Taken Especially for "Musical America."

PADEREWSKI IN HIS STUDIO

MORGES, SWITZERLAND, Sept. 6.—It is difficult to know whether to put first, the art or the personality of I. J. Paderewski. But happily one need not consider them apart. It is scarcely possible to be conscious of one without the other. Paderewski is one of nature's harmonies.

The advance announcements concerning his American tour this Fall after an absence of more than a year from the world, evoke a witchery of echoes and impressions in the minds of all who have been his listeners. His is a magnetism which compels both majority and minority. The weariest cynic cannot resist him as an artist, more than the writer, an enthusiast by inclination and conviction, could resist him last Tuesday afternoon as a host. For what disarms the misanthrope is the simplicity of the man; the poise and sanity of his daily life.

It is luxury, to be sure, which the great pianist and his household enjoy: but the luxury of nature, of sunlight, of air, of sixty acres of earth and healthy vegetation. This is the dominant note of that great home. There are works of art in plenty, rare books and paintings and antiquities of many countries. These, one is free to admire after the first sense of personal comfort and ease, the first breath of old-fashioned flowers which ever pervades the drawing room. All the apartments are vast, but intimate. There is no appearance of personal neglect or disuse.

The estate, Riond-Bosson, is within fifteen minutes' drive from Morges, in itself a fascinating old town between Lausanne



WITH HIS PET PARROT

and Geneva. Its boundaries seem almost to touch Lac Lemman, although in reality the lake lies some distance below. In per-



MME. PADEREWSKI

spective, from the large French windows which lead from the drawing-room to the plant-fringed verandah and also from those

of the pianist's study, opening on his balcony, rises the top of Mont Blanc through a gap in the Alps of Savoie, snow-crowned and noble, catching every mood of light. An immense park lies to the left of the house, while some distance away to the right are long avenues of fruit, trained English style against the wall, the hothouses where are grown the famous grapes that supply certain markets in Lausanne and even, at times, as far as Paris, and from which are made the wonderful wines which no chance guest forgets; and last, the pergola and poultry houses which represent the achievement of Mme. Paderewski in breeding fine fowls.

This grape-growing industry which thrives so opulently at Riond-Bosson, is the more remarkable as Switzerland is not a fruit country. Generally speaking, the fruits consumed here are shipped from the Midi and other parts, except for the rather inferior grape grown. This highly cultivated fruit, trained with such symmetry and discipline in the hothouses of Paderewski, grows to the size of plums and is of a sweetness and flavor extraordinary.

In the poultry yard, Mme. Paderewski has assembled marvelous golden pheasants, and every interesting variety of bird, it seems, from the remote ends of the earth, while in the house are her five gorgeously plumed Australian parrots.

In this environment, Paderewski has lived for ten years with his family, now numbering six: his beautiful wife, a woman of positive character and much grace; her elderly aunt and a winning young cousin, his sister, true and simple as is he, and

(Continued on next page.)



Charles W. Clark

IN THE UNITED STATES

September, 1907, to February, 1908

TOUR NOW BOOKING

THE MASON & HAMLIN PIANO USED

Loudon Charlton, Mgr., Carnegie Hall, NEW YORK CITY



KATHARINE GOODSON

will play the new piano concerto by ARTHUR HINTON,

at the

Great Worcester Festival

in OCTOBER.

Miss Goodson

is also to play with the Theodore Thomas Orchestra, The N. Y. Philharmonic Orchestra, The St. Louis Symphony Orchestra, The Philadelphia Orchestra, The Boston Symphony Orchestra, The Hartford Philharmonic Orchestra, The St. Paul Symphony Orchestra, etc., etc., etc.

Dates now booking. Address:

HENRY L. MASON, :: 492 Boylston St., Boston

SCHUMANN-HEINK

Personal Address: . . . Box 24, SINGAC, N. J.

DIRECTION

HENRY WOLFSOHN, 131 E. 17th St., New York City

Charles Chevrier, his ancient impresario, banteringly known throughout Paris as "Coco."

The Paderewskis will sail for America about the middle of next month on the *Kaiserin Augusta Victoria* for the six months' tour. The celebrated pianist has recovered with difficulty the shock of his disagreeable railway accident there upon his last visit, although he affirms that he is always ready and glad to return to America.

He has suffered somewhat from illness during the past year, which he has spent almost altogether in rest. However, he seems now in the best of health, and somewhat heavier than when last on tour. He is receiving scarcely at all at present, devoting as he does, six hours of the day to practice—from nine until twelve and from three until six. He is adding a number of the less familiar works to his usual repertoire. He will play this year, the Liszt sonata, five or six of the Chopin studies which are seldom played, one or two nocturnes which he has not formerly used, his own sonata and his fugue and variations and some Debussy numbers.

Conversation with Paderewski is delightful to the point of stimulation, so at once powerful and agile is his mind and so quick and sure his choice of a word even in a language not his own.

"It is young and immature as achievement, the work of the younger French composers," said he in answer to a question. "They are surprisingly unprolific, too, but serious and ambitious. Theirs is more the music of good will than of inspiration."

"Reger? Yes, I find him interesting, but there are very few moderns I care to play. I play only those things for which I feel a personal affinity; through which I can give self-expression, for my repertoire is, in a way, the mirror of my musical belief."

From this, of course, "Salomé" was inevitable as a topic.

"It is remarkable. It is great. But it is hysteria," he said. "As a musical work, it is a document of our age—illustrative of the nervousness and self-consciousness of the modern temper. Neuresthenia? No, it is too powerful to be neuresthenic. There is a paucity of musical idea there, but what there is, is wonderfully, dramatically developed and elaborated. It is always dramatic but the work of *Salomé*, of *Herod*—wherever it is cantalene, it fails of its endeavor."

"One cannot classify music by countries. There is scarcely such a thing now as national music. There are good musicians and pianos everywhere from New Zealand to Alaska and the Philippine Islands. I cannot say that I see a special future for Americans as composers. You live too hard and too nervously. But you have some fine men there—those artists in the Boston symphony orchestra and Stock of Chicago—there is a man America should appreciate for not only is he a great director—it is not necessary to play an instrument to be a musician—he knows music with a bigness and thoroughness of grasp and he is a splendid composer."

Next to his music, Paderewski is an ardent agriculturalist. "New York is the old civilization of America, of course," he went on, "and therefore one finds there the most cultivated musical public; but I like very much the Middle West—Iowa, Kansas—about Wichita, where there is a sincere quality of appreciation—of course, the audiences come from all the country about—I suppose I like it partly because of the great prairies and the fine fields."

The Paderewskis are nearly always at Riond-Bosson when they are not traveling. Besides this great estate, however, they own a large property near Nyon, Switzerland, a farm to which the pianist devotes much personal attention. The billiard table has its allurements for him too in his leisure hours, but he finds that the game diverts him from his work less than does bridge, which demands his absolute concentration.

SHEEHAN OPENS ST. LOUIS SEASON

"Il Trovatore" Goes Well with Thermometer Registering 90 in the Shade—Other Notes of Music.

St. Louis, Sept. 23.—"Joe" Sheehan, as he is familiarly known here, had the temerity to begin the musical season in St. Louis with 90 in the shade and much more than that inside Music Hall at the Odeon. Nobody but Sheehan could have done this successfully. Much bigger calibre than the extensor of the Savage Opera Company would not have mustered a corporal's guard on the opening night. As it was Mr. Sheehan had a large house, quite top-heavy and with a goodly sprinkling in the high-priced seats. He has been heard as *Maurico* in "Il Trovatore" so often that it would be use-

POPULAR MUSIC AS A REVELATION OF NATIONAL CHARACTER

By John C. Freund

Look over an audience at the opera, at some high-class orchestral concert, at a recital given by an artist of distinction, and you will not find much difference, whether it be in New York or London, Paris, Berlin or St. Petersburg.

You will say: "These are evidently people of refinement and culture," and your opinion will be strengthened if the performance be followed with attention and the applause be discriminating.

It will require a traveled and trained observer to differentiate any striking peculiarities or to see any particular local color.

In each place they are listening to the music of the masters.

It is the common ground on which all people of musical taste meet, whether they be French or German, English or Russians, Americans, Italians or South Americans.

Perhaps in some places you will find the works of the German school more popular; in others the works of the Latin or Slavic.

To get the true musical color and atmosphere of a nation, of a place, you must go where you can hear the popular music: the songs of the people, the marches, the dances.

Then you will discover a vast difference between the various nationalities, in an emotional sense and also in their preference for certain rhythms.

It will need no trained ear to catch the dominant note of passion in Italian and Spanish popular music, the vivacious and aggressive note in French popular music, the more sedate, homelike tone in German and English popular music, the underlying note of sorrow which subtly wails in most Russian and Polish popular music, indeed in all the music of the Orient.

And you will find, if you read the words of the songs of the various peoples, that

less to dwell upon his singing, which was as good as ever, while historically he has made large strides. He is mature in the acting of the part and that in itself recommends him to his friends, who never can see a flaw in his voice.

The same may be said for his *Faust*. It's in the acting that the debonaire tenor has improved so much and which gives added delight. Anna Lichter is not a great soprano, but a faithful one, and Homer Lind, who sang on alternate nights with Mr. Sheehan, has the same advantage as the latter in that he is much "at home" in St. Louis. Helen Noldi, once of the Metropolitan forces, is as acceptable a *Marguerite* as she was a *Leonore*.

The musical season will have been fairly



JOHN C. FREUND
Editor of "Musical America"

these characteristics pertain to them also and give one a decided clue to the national tendencies and habits of the people who sing them.

What of American popular music?

What indication does it give of the tendencies of the most mixed, most cosmopolitan nation the world has yet known?

Is it merely a reflex of the various characteristics of the popular music of the various peoples who have come to the new world? Is it thus distinguished only by its

variety, or has it blazed out a dominant note of its own?

Mark the applause at the theatre, in the music halls, at the vaudeville houses, in the hotel parlors, Summer resorts, on the beaches where the masses go for a breath of air, and we shall find the music, especially the songs, that win favor are characterized by an almost childlike simplicity as well as by a certain joyousness and lightness of spirit. The melodies, like the words, are full of sentiment; rarely are they plaintive.

Trivial and even banal as those who know only the higher music may regard our popular songs, the affection they tell of is gentle, kindly, domestic, whether addressed to little eyes of blue or brown. It is not the hot, devouring breath of passion.

The humorous songs, particularly those of negro character, are quaint, but never suggestive. Often they breathe a homely philosophy. Some of the swing of "Triumphant Democracy" has gotten into the marches of Sousa, and so has given them individuality, while much of the hope and faith of the American people has gotten into their songs and even into their dance music.

Thus our popular music tells the world that, with all our hungry hunt for the dollar, with all our corruption in politics and finance, with all our scandals in high places and in "society," the great heart of the people beats true; their eyes see clear, their head thinks right, that they are becoming more and more alive to the "humanities" which can make all men kin. We Americans are well on our way to fulfil our destiny as torch bearers of liberty because we are getting more and more into our daily lives—toilsome, full of care and suffering as these may be—something of "sweetness and light."

John C. Freund

Wagner as a Curative Agent.

Vernon Lee has told somewhere the story of the marvellous effects of Wagner on a headache; it may be proved any night at the Queen's Hall. One does, after a time, succumb to what is a kind of hypnotism, says the London "Saturday Review"; the sounds seem almost to clear the air, or at least to lull one into a kind of dream in which only the sense of hearing exists.

The Aborn Opera Company will take up permanent quarters in the Lincoln Square Theatre, in New York, October 14, opening with "Robin Hood," and changing the bill each week. The company also plans to make some new opera productions during the Winter.

STEINWAY & SONS

—Present—

SEASON 1907-1908

The Eminent Pianists

FANNIE BLOOMFIELD ZEISLER

RICHARD BUHLIG

ERNEST SCHELLING

ERNEST HUTCHESON

Steinway

Piano

Used

For Dates and Terms Address

ERNEST URCHS

Steinway Hall, New York City.

NEW YORK'S COMING FEAST OF GRAND OPERA

Many Novelties and Revivals Promised for Both the Metropolitan and the Manhattan--Hammerstein to Introduce New Works of Opera Comique Class--Savage's "Merry Widow" Company to Vie With His "Madam Butterfly" Production--Popular-Priced Performances.



Photographed especially for "Musical America."

THE METROPOLITAN OPERA HOUSE

New York is on the threshold of what promises to be the greatest season of opera in its history, as well in regard to the length of the season and the number of performances given, as the variety of works presented and the array of brilliant luminaries of the operatic firmament engaged. For the opening year of the Manhattan Opera House Mr. Hammerstein introduced a season of twenty weeks, three weeks longer than the longest season the Metropolitan has yet known. This year Mr. Conried meets his rival's challenge and not only extends the Metropolitan season to twenty weeks, but also adds Thursday night to the regular subscription performances, thus giving five subscription performances a week, while retaining Saturday evening as "popular" night. Mr. Hammerstein's subscription performances will be, as heretofore, on Monday, Wednesday and Friday evenings and Saturday afternoon, with popular-priced Saturday night opera, while Thursday, not included in the subscription list, will be reserved for special performances. At both houses there will be Sunday night concerts, as usual.

Opera in English will again be provided by Henry W. Savage, whose "Madam Butterfly" company, headed by several notable acquisitions, will begin a New York engagement at the Garden Theatre on October 14. The city will be indebted to the same impresario for an introduction to Franz Lehar's now famous light opera, "The Merry Widow," which comes to the New Amsterdam Theatre on October 21, after a fortnight's run in Philadelphia.

Opera at popular prices will be available most of the Winter at the West End Theatre, Harlem, where the Van den Berg

Opera Company has been playing to large audiences since the opening of its season four weeks ago. The prices of seats range from twenty-five cents to one dollar. Late in the season this company will go on an extended tour.

Mr. Conried's Plans.

For the Metropolitan's season, which opens on November 18, Mr. Conried an-

"Der fliegende Holländer" and "Die Meistersinger." The other Wagner operas, including "Parsifal," will be repeated, as also most of the other features of last year's repertoire, the Puccini works and Berlioz's "La Damnation de Faust" among them.

That the schedule gives German opera a share of attention more commensurate



Photographed especially for "Musical America."

THE MANHATTAN OPERA HOUSE

Sopranos—Bessie Abbott, Bella Alten, Lina Cavalieri, Blanche Dereyne, Emma Eames, Geraldine Farrar, Rita Le Fornia, Olive Fremstad, Johanna Gadski, Anne Girard, Martha Leffler-Burckard, Lucille Lawrence, Lucy Lee Call, Marie Mattfeld, Berta Morena, Marie Rappold, Marcella Sembrich, Marion Weed.

Mezzo-Sopranos and Contraltos—Louise Homer, Josephine Jacoby, Frida Langendorff, Louise Kirkby-Lunn.

Tenors—Julius Bayer, Alessandro Bonci, Alois Burgstaller, Carl Burrian, Enrico Caruso, Andreas Dippel, Heinrich Knotte, George Lucas, Riccardo Martin, Giovanni Paroli, Albert Reiss, Charles Rousselière, Giuseppe Tecchi.

Baritones—Bernard Bégue, Giuseppe Campanari, Eugene Dufriche, Otto Goritz, Adolf Muehlmann, Antonio Scotti, Franz Steiner, Riccardo Stracciari, Anton Van Rooy.

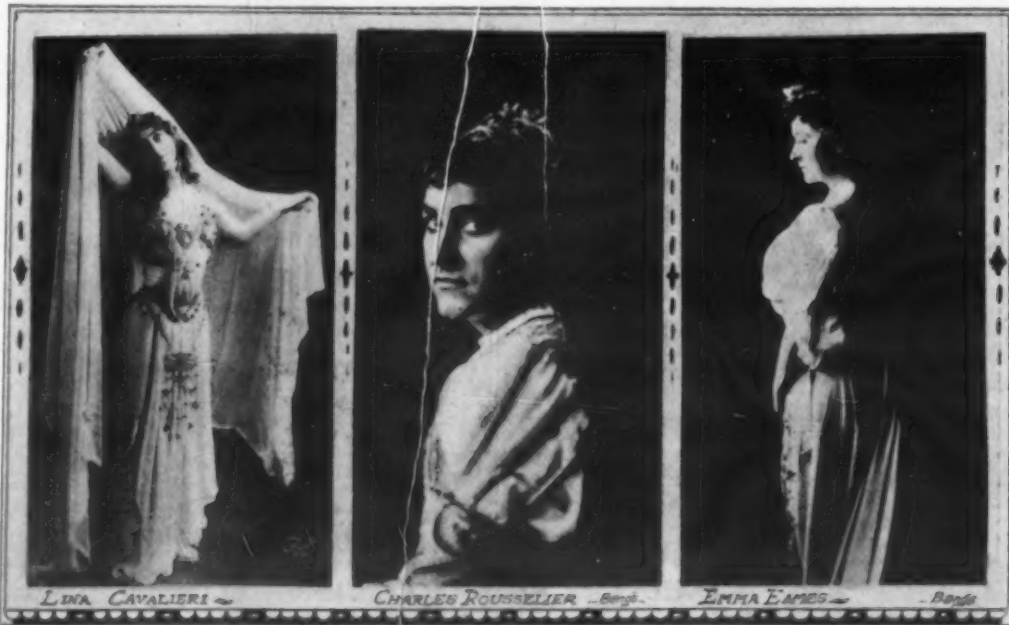
Bassos—Raffaele Barocchi, Robert Blass, Theodore Chaliapine, Marcel Journet, Vittorio Navarini, Pol Plançon.

Conductors—Samuel Bovy, Rodolfo Ferrari, Alfred Hertz, Gustav Mahler.

Many Novelties at the Manhattan.

Mr. Hammerstein, besides materially strengthening his company, has broadened his field and made arrangements to produce a notable list of novelties, most of them of the modern French school, including Massenet's "Thaïs" and "Le Jongleur de Nôtre Dame," Debussy's "Pelléas et Mélisande," Charpentier's "Louise" and Saint-Saëns's "Hélène." Others are Breton's Spanish opera "Dolores" and Offenbach's "Les Contes d'Hoffmann."

Then there will be Boito's "Mefistofele" and Giordano's "Andrea Chenier," which



THREE METROPOLITAN SINGERS

Lina Cavalieri and Emma Eames, Sopranos, and Charles Rousselière, French Tenor

nounces Mascagni's "Iris" and Cilea's "Adrienne Lecouvreur," with a possibility of Kreutzer's "Das Nachtlager von Granada," as novelties, and revivals of Boito's "Mefistofele," Beethoven's "Fidelio," Weber's "Der Freischütz," Giordano's "Andrea Chenier," Verdi's "Otello," Mozart's "Le nozze di Figaro" and "Don Giovanni," Thomas's "Mignon," Wagner's

with its importance than last year, is doubtless due, in part, to the coming of Gustav Mahler, who will complete his engagement at the Vienna Court Opera in December.

The Metropolitan Company.

The complete roster of artists engaged for the Metropolitan is as follows:

SOME OF THE SEASON'S OPERA STARS



(Copyright by Bangs)

ENRICO CARUSO

Who Will Get \$2,500 a Night at Metropolitan

are announced for the Metropolitan, also, and his revivals further include Ponchielli's "La Gioconda," with which the season will open on November 4, with Nordica, Schumann-Heink, Zenatello and Didur in the leading rôles, Berlioz's "La Damnation de Faust," Massenet's "Manon,"



MARCELLA SEMBRICH

One of Favorite Metropolitan Artists

Meyerbeer's "Le Prophète" and Gounod's "Roméo et Juliette," besides three Wagner operas, "Tristan und Isolde," "Lohengrin" and "Tannhäuser," to be sung in German. Many of the earlier Italian operas have been weeded out of the répertoire, but last year's most successful productions will be repeated.



BETTY WOLFF

Of Henry W. Savage's "Madam Butterfly" Company

Mr. Hammerstein's Roster.

The list of artists Mr. Hammerstein has secured for the second season of the Manhattan Opera House contains these names: Sopranos—Nellie Melba, Lillian Nordica, Mary Garden, Giannina Russ, Jeanne Jomelli, Camille Borello, Zudmilla Seegris, Hélène Koelling, Fannie Francisca, Mauri-

New "Butterfly" Singers.

For his production of Puccini's "Madam Butterfly" in English this year Col. Savage will have Febea Strakosch, Elizabeth Wolff, Rena Vivienne and Dora de Filippé for the title part, Willy Schuller and Raoul de Valmar for *Pinkerton*, Ottley Cranston and Thomas D. Richards for



BERTA MORENA

Wagnerian Soprano of Munich, Who Will Sing at the Metropolitan This Season

cia Marishina, Emma Trentini, Alice Zepilli.

Mezzo-Sopranos and Contraltos—Ernestine Schumann-Heink, Eleanora de Cisneros, Mme. Bressler-Gianoli, J. Gerville-Réache, Giuseppina Giaconia, Emma Zaccaria, Gina Sevarina.

Tenors—Giovanni Zenatello, Amadeo Bassi, Charles Dalmores, Leone Cazouran,

Sharpless, Harriet Behnée and Ethel Houston for *Suzuki*, and Walter Rothwell, Cornelius Doppe and Guy Ambrose as conductors.

The "Merry Widow" Company will consist of Ethel Jackson, Estelle Bloomfield, Willy Saville, Robert E. Graham, Charles Meakins, Louis Mintz, Frank Casey, Frances Cameron, William Mayer, F. J.



FEBEA STRAKOSCH

One of Savage's New "Cio-Cio-Sans"

Fall and Winter, is stronger in every respect now than the same impresario's aggregation of singers heard at the same place in the Spring and early Summer.

The personnel of the present company consists of Almeda Norton (Mme. Nordica's niece), Helen Noldi, Eily Barnato,



POL PLANCON

Basso of the Metropolitan Opera House

Pauline Perry, Jennie Linden-Schwartz, Magda Dahl, Maude Hollins, Grace Belmont, Louis Cassavant, Alan Turner, Achille Alberti, Hubert Wilke, George Tallman, Edward Whitacre, Frances Motley, R. H. Perkins, William Schuster and others.



WILLY SCHULLER AND RAOUL DE VALMAR

The Two New Tenors Engaged by Henry W. Savage to Alternate as "Pinkerton"

Jean Perier, Carlo Albani, Emilio Venturini, Francesco Daddi.

Baritones—Maurice Renaud, Mario Sammarco, Charles Gilibert, Hector Dufranne, Mario Ancona, Nicolo Fossetta, Vincenzo Reschiglian.

Bassos—Adamo Didur, Vittorio Arimondi, Fernando Galletti-Gianoli, Luigi Mugnoz.

Conductors—Cleofonte Campanini, F. Periere, M. De la Valle.

McCarthy, Margaret Dalrymple, Aurora Piatt, Marion Armstrong, Jane Murray, Therese Van Brune, Nane Davees, Creole Creagh, Etta Duryea, Portia Belmar, May Wilson and Clara Tichenor.

Popular-Priced Opera in Harlem.

José Van den Berg's company, which will draw on a long list of the standard grand operas and operettas for its répertoire at the West End Theatre during the



GERALDINE FARRAR

As "Mimi" at the Metropolitan Opera House

EPOCH-MAKING SEASON PROMISED FOR NEW YORK

Symphony Orchestras, Choral Societies and Musical Clubs Will Give More Than the Usual Number of Concerts, While Visiting and Local Artists Will Add to the List With Recitals—What the Concert Managers Say About the Coming Year of Music.

WITH scarcely a faint dissenting note to be heard from any direction or on any hand, musicians, managers, impresarios—all, in fact, to whom music is an affair either of the heart or the pocket-book, or both, the prophetic voice of New York rises in one emphatic affirmation that the whole United States, with the metropolis as its headquarters, is verging on the experience of the greatest music season in its history.

And this isn't the sort of prophecy that is created by mere hope of participating in the pleasure or the rewards to come. Its statements concerning what is to transpire are founded on past experience, coupled with a knowledge of what has already been done insures the importance of the forthcoming months of melody.

If New York's interest in music last year was awakened by the competition between two great opera houses, it has not been like a child, soon tired of its new toy—it was thoroughly roused to a joy which it began to realize it had not sufficiently appreciated before. So it has cried "more," "more," and great and unexpected prosperity has come to a large number of concerts, recitals and other manifestations of musical art. That the demand has grown with the consumption is certain—the news of its existence has spread far and wide, and this year artists from over the land and from over the sea are to come with their talent and their genius.

Nor is the demand confined to New York. The contagion has spread over the country and little towns that in other days were content with dubious concerts by the local "silver" band are crying for an opportunity to sit at the feet of genius—and will turn out in paying audiences at a greater number of entertainments than even a sanguine manager would have dared to have offered in even the first-class cities a few years ago.

The outlook for opera in New York is referred to in another column and while it is at the great rival auditoriums that music will be surrounded by all the gorgeousness of scenery and raiment, there is much else of melody that many persons prefer even to the staged creations of genius.

It is impossible at this time to estimate how many concerts will be held during the coming Winter, but they will number far into the hundreds. They will include recitals by orchestras and singers of world-wide renown down to the inconspicuous endeavors of humble aspirants. Bookings numbering more than seven score are already agreed upon.

The first event of the concert season draws very near, for Francis MacMillen, having lately destroyed the fabrication of his tragic death in the Swiss Alps by suddenly turning up on the shores of Lake Geneva, will make his appearance at Carnegie Hall Sunday, October 6. The fact that he is an American violinist of great accomplishment should stir a patriotic interest in his recital.

One week later in the afternoon will come David Bispham's first New York song recital after his year abroad in Lisa Lehmann's "Vicar of Wakefield." His voice was never better than at present, according to those who heard him recently at Bar Harbor.

Josef Hofmann, the German pianist, will give a recital on October 26, this being his first performance in this country for several years, during which he has graduated from the ranks of the youthful prodigies and advanced to the status of a matured musician.

For the New York Symphony Orchestra, conducted by Walter Damrosch, which will have a long season, totalling forty weeks about the country, there will be twenty Sunday afternoon concerts at Carnegie Hall, beginning November 3, and eight Saturday evening concerts, beginning November 2. The members of the orchestra have been engaged for the entire season on a weekly salary basis, so the aggregation is on a firmer footing than ever before.



CARNEGIE HALL

Where the Principal Orchestral and Choral Concerts Are Given in New York

Five concerts will be given in the Brooklyn Baptist Temple, beginning November 23, four in East Orange, N. J., beginning November 14, four in Philadelphia at the Academy of Music, beginning November 18, and numerous others about the country. The orchestra will probably range as far west as the Pacific Coast during the longer of its two tours, one of which will start on the last day of January to be absent two weeks, and the other of which lasting eight weeks will come immediately after Easter. Mr. Damrosch, by the way, has acquired the right of performance in America of Tschaikowsky's opera, "Eugen Onegin," written after a story of Pushkin, the Russian poet. This work will be given in concert form during the regular subscription series of orchestral concerts of the Symphony Society. It will be the first performance in America of "Eugen Onegin," or of any operatic work of Tschaikowsky.

The Boston Symphony, with Dr. Karl Muck at the conductor's desk, will inaugurate its twenty-eighth season at Carnegie Hall on Thursday evening, November 7, repeating the same program on the following Saturday afternoon. Later dates, completing the orchestra's season of ten concerts, are December 5 and 7, January 9 and 11, February 20 and 22 and March 19 and 21. There will be several changes in the personnel of the orchestra this year. The place of Prof. Willy Hess, as heretofore, announced will be taken by Karl Wending, concert master of the Stuttgart Court Theatre and the Bayreuth Festival Theatre.

That venerable musical institution, the New York Philharmonic Society, will begin its sixty-sixth year about the middle of November. It will be under the guidance of Wassily Safonoff who has been spending the Summer in Moscow. Sixteen concerts will be given on dates as follows: November 15 and 16, 29 and 30,

December 13 and 14, January 3 and 4, 24 and 25, February 7 and 8, 28 and 29 and March 13 and 14.

The Russian Symphony Orchestra, presided over by Modest Altschuler, will give its usual concerts at Carnegie Hall. The organization is now in its fifth year and its set dates are November 14, December 12, January 16 and 30, February 13 and March 5.

The last of the big orchestras to make its annual bow will be the Volpe, the first concert of which will not take place until November 21. Arnold D. Volpe will be in the conductor's chair. His announcements record his list of soloists as Jean Gerardy, 'cello; Mme. Jomelli, soprano; Rudolph Ganz, piano, and Marie Herites, violin.

Gerardy, the 'cellist, who is to be married just before he undertakes his American tour is also scheduled for several other recitals in New York and other large cities.

The list of vocal recitals is still far from complete, but foremost of all the announcements is Mme. Marcella Sembrich's song matinee at Carnegie Hall on November 12.

The Symphony Concerts for Young People, under Frank Damrosch Society, will give six concerts on November 16, December 21, January 18, February 8 and 29 and March 28, and the Musical Art Society will as usual be heard in two concerts, on December 19 and March 12, while the Oratorio Society will make its first appearance on December 4, on the afternoon of December 26, and the evening of December 28 will sing "The Messiah," and on April 16 will probably offer something not before heard in New York appropriate for Easter.

A MUSICAL AMERICA representative has talked with many of the more prominent managers of singers and other musicians and nearly all express themselves as astonished at the promise the season holds for New York and through the number

of artists of whose engagements throughout the country they know, they realize that the United States is surely going to have its fill of melody before Spring comes again.

BONCI TO GO WEST.

Joseph Hofmann and Schumann-Heink Also to Tour Extensively.

Henry Wolfsohn's name has long been connected as manager with those of some of the most prominent artists who have appeared in America and he is certain of a remarkable music year. Referring to the outlook he said:

"This unusual season, in connection with concerts, in New York City, as well as throughout the country, promises to become exceedingly interesting and active. Rarely ever, in former years, did such an array of great artists visit our shores. Foremost in the field are a number of operatic stars, who, although limited in time, will visit a number of Western cities, among them Aloys Burgstaller, Alessandro Bonci and others. Then a tour of over eighty concerts in the New England States, the South and the West, has been arranged for Schumann-Heink, beginning with the Worcester Festival on October 2.

"Josef Hofmann, after initiating his tour by a recital in Carnegie Hall on the afternoon of October 26, will play with all the orchestras, and then visit Mexico and the Pacific Coast. Fritz Kreisler is a close second, beginning—New York, with the New York Symphony Orchestra November 1 and 2, then concertizing in the West and South, including the well-known orchestras, and San Francisco. Beginning April, the two giant artists, Hofmann and Kreisler, will start their second joint recital tour, for which I have been overwhelmed with applications, no doubt, repeating their phenomenal successes of the triumphs of these distinguished artists so well remembered.

"Campanari is booked solidly in the South during the month of October, after which he is again one of the members of the Metropolitan Opera Company. Louise Homer will not be heard in concert this season.

"The New York Artists' Quartet, consisting of four representative attractions in this country—Corinne Rider-Kelsey, Janet Spencer, Edward Johnson and Herbert Witherspoon—had a most remarkable success last Spring with the Thomas Orchestra, and have now been booked for about twenty concerts besides their single individual engagements during November and December in the Middle West and East.

"Gogorza, the baritone, has a large number of concerts during November and December, as well as January and February.

"Mrs. Rider-Kelsey will be very busy from November 5 until her departure for Europe in June, where she will appear as one of the members of the Covent Garden Opera Company.

"Kotlarsky, the boy violinist, who created a sensation last season in the Metropolitan Opera House Sunday night concerts, will play in a number of large cities; as also Cecil Fanning, the young baritone.

"One of the musical sensations of the season, although late, will be the first appearance in America of Mischa Elman, the young Russian violinist, whose phenomenal success in England and the Continent has been unprecedented. He will make four Sunday night appearances in the Manhattan Opera House during March, 1908, and following these will be heard in twelve orchestra concerts in New York and other large cities.

"A number of other artists, such as Dan Beddoe, Gwilym Miles, Marie Stoddart, Laura L. Combs, Mrs. Taylor Jones, will be quite busy during the coming year, so that withal a most lively season may be expected."

(Continued on page 10.)



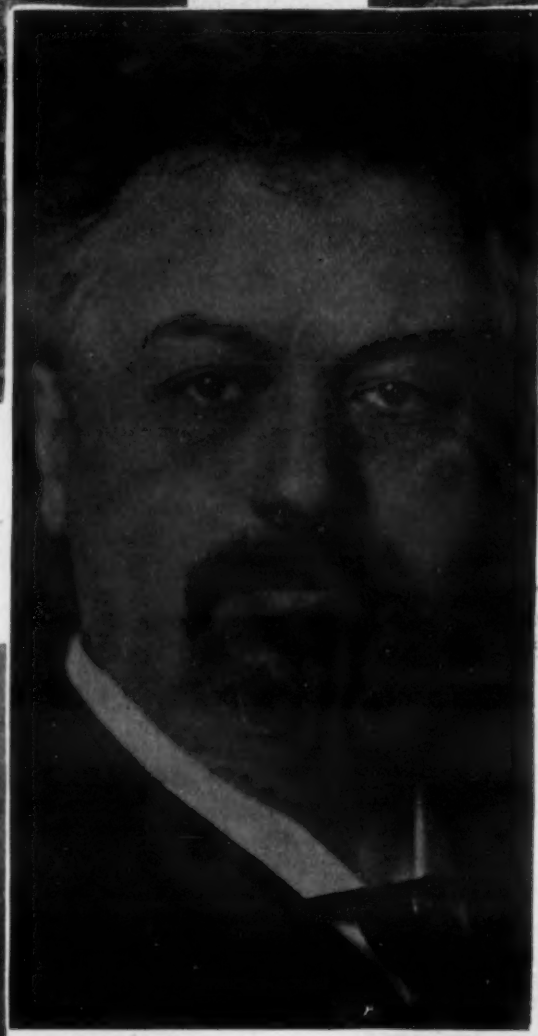
MARY GARDEN.

OSCAR HAMMERSTEIN
AND HIS STARS FOR THE



MME. NELLIE MELBA.

MANHATTAN OPERA
HOUSE SEASON OF 1907-8



MME. LILLIAN NORDICA.



MME. ERNESTINE SCHUMANN-HEINK.

MR. HAMMERSTEIN'S CELEBRATED CONDUCTOR AND NEW TENOR



CLEOFONTE CAMPANINI



GIOVANNI ZENATELLO

Manhattan Grand Opera Season 1907-1908

Grand Opera in Italian
and FrenchMR. OSCAR HAMMERSTEIN
DIRECTOROpening November Fourth
Season of Twenty Weeks

CHEF D'ORCHESTRA

Cleofonte Campanini

CONDUCTORS

F. Periere

M. De la Valle

SOPRANOS

Nellie Melba

Lillian Nordica

Mary Garden

Giannina Russ

Camille Borello

Zudmilla Seegris

Giuseppina Giaconia

Helen Koëlling

Fanny Francisca

Mauricia Morichina

Jeanne Jomelli

Emma Trentini

Alice Zeppilli

MEZZO SOPRANOS AND CONTRALTOS

Ernestine Schumann-Heink

Bressler-Gianoli

Eleonora De Cisneros

J. Gerville-Réache

Emma Zaccaria

Gina Sevarina

TENORS

Giovanni Zenatello

Amadeo Bassi

Charles Dalmores

Jean Perier

Leone Cazouran

Carlo Albani

Emilio Venturini

Francesco Daddi

BARITONES

Maurice Renaud

Charles Gillbert

Mario Sammarco

Vincenzo Reschiglian

Mario Ancona

Hector Dufranne

Nicolò Fossetta

BASSOS

Adamo Didur

Vittorio Arimondi

Luigi Mugnoz

BASSO BUFFO

Fernando Galletti-Gianoli

CHORUS MASTER

Gaetano Merola

STAGE DIRECTOR

Jaques Coint

STAGE MANAGERS

Carlo Muzzio

J. Engel

PRIMA BALLERINA

Annita Malinverni

BALLET MISTRESS

Pauline Verhoven Vecchi

SUBSCRIPTION PRICES

BOXES—The Manhattan Opera House is equipped with 42 luxurious and comfortable boxes, each affording six occupants a complete and unobstructed view of both the stage and auditorium. The price of each box is \$4000 for the subscription season of eighty performances. Subscribers will retain their right to sub-lease their holdings.

SEATS—The following scale of prices, for single performances, will rule throughout the subscription season:

Orchestra Stalls	\$5.00
Dress Circle	3.00
Balcony (First 3 rows)	2.50
Balcony (Other rows)	2.00
Back Balcony	1.50
Family Circle (First 3 Rows)	1.50
Family Circle (Other rows)	1.00

TERMS OF SUBSCRIPTION

BOXES may be paid for at any time before October the first.

SEATS will be paid for, one half at time of subscribing, and the balance October the first. A discount of 20 per cent. will be allowed on seat subscriptions only, for the entire season of eighty performances.

OSCAR HAMMERSTEIN, Director.

WHAT THE MANAGERS SAY ABOUT THE COMING CONCERT SEASON

BUHLIG'S HOME COMING.

Native Pianist To Play Here After Years Abroad.

As far as seeing rosy color in the Winter's skies in the realm of music is concerned, none has more open vision than Steinway & Sons, under whose auspices several artists of high merit hope for successful seasons.

The energetic Ernest Urchs, head of the department which looks after artists' engagements, has no idea but that the distinguished artists in his care will both please the public of the widely-scattered cities they will visit and be pleased themselves with the reception he is confident they will receive.

Especially has he high expectations of Ernest Schelling, who has been invited by a number of orchestral conductors to play his new Fantastic Suite for piano and orchestra. He has been re-engaged by all the orchestras and clubs with whom he appeared during his previous visit in 1905. In the beginning of November he will tour New York State. The middle and latter part of November will bring him to the Iowa, Minnesota and Wisconsin towns. December will find him touring the East. After the holidays and an appearance at Trenton and New York, he will go South, including a tour of Ohio from January 27 to February 6. In February he will depart for his native country. Ernest Schelling will certainly be one of the musical sensations here this season.

Ernest Hutcheson will play many ensemble recitals with his artistic confrere, Harold Randolph. Starting in November with a Southern tour, he will play with the Philadelphia Orchestra on December 20 and 21. He will also be the soloist at several of the Russian Symphony Orchestra concerts in the Middle West. Pennsylvania and New York State will also hear him.

Richard Buhlig, the new figure in the piano world for next season, is an American by birth. Born in Chicago twenty-eight years ago, he received his early musical training there and some ten years ago went abroad to study with Leschetizky.

Buhlig's first appearance in this country will be on October 31, when he plays at Dobbs Ferry, New York. November 1 will mark his appearance at the Peabody Conservatory, Baltimore. All through November he will play in the East, including



ERNEST URCHS

three Mendelssohn Hall recitals on November 9, 16, 23, and an appearance at Mt. Holyoke College, Mt. Holyoke, Mass. December will find him in New York State, Connecticut, Massachusetts, including a recital at Smith College, Northampton.

After the holidays he will depart for the Middle West, playing at Cleveland, Oberlin, Toledo, Madison, Minneapolis, Pittsburgh, Albany, with the Thomas Orchestra on January 17 and 18, Philadelphia Orchestra, January 24 and 25, and also with the New York Symphony at the Brooklyn Institute on January 30.

After a return to the Middle West he will tour Pennsylvania and thence he will go South.

The beginning of April will mark his Southern appearances. The Mexicans will hear him during the Easter week and at the end of April he will depart for abroad.

Mme. Fanny Bloomfield Zeisler, the

pianist, a native Chicagoan, will open her season at Indianapolis on October 14. In November she will appear in recitals in the State of Ohio. Oklahoma City and the Far West will have the pleasure of hearing her in December. Her recital date in her home town will be on Sunday, January 12. The latter part of January will hear her in the East, including an appearance with the New York Symphony Orchestra. Her tour will include the cities in Pennsylvania in the beginning of February. Her recital date in this city will be on Lincoln's birthday. The latter part of February will find her at Cleveland and Canton, after which she will go to the South in the beginning of March. She will appear with the Theodore Thomas Orchestra on March 27 and 28.

GREATEST SEASON YET.

Such is the Prophecy of Manager Loudon Charlton for this Year.

Among the more prominent managers possessing a most optimistic idea of the outlook for the coming season, not only in New York but all over the country, is Loudon Charlton of Carnegie Hall. To a MUSICAL AMERICA representative he said:

"I must say that the season approaching promises to be the most active in the history of this country. In New York with two opera houses running full blast for twenty weeks, together with the orchestra concerts of the New York Symphony, Boston Symphony, Philharmonic and other organizations of less importance, and the regular series of oratorio performances and chamber music concerts, to say nothing of an endless number of recitals, there will be no lack of good music to hear by those who wish to hear. And in this connection, I believe that the number of habitual concert and opera-goers has easily trebled in this city in the last two years.

"This is all very interesting from the metropolitan point of view, but what interests me still more is the wonderful development throughout the entire United States with which I have had more or less to do. The ability of small provincial com-

munities, some of them scarcely on the map, to handle the most famous attractions in the world at a cost of from \$1,000 to \$3,000 a performance, is little short of marvelous. Some of the villages are accomplishing concert-giving results which put the larger cities to shame, and I am quite sure that I would think twice before playing two such expensive attractions in Boston as the Damrosch Orchestra on one night and Mme. Sembrich the next night, but I did that very thing in Columbus, Miss., which boasts a population of 10,000, half of which is white.

"The number of concerts and the amount of music which can be assimilated and digested by the towns and villages which are not included in the metropolitan class has grown tenfold in the last five years. The Festival spirit is rampant and a good sign in this connection lies in the fact that most of the Festival managements have now reached the point where none but the finest symphony orchestras and the most famous soloists are considered.

"Another interesting fact is that the season seems to open a trifle earlier each year. A few years ago concerts previous to November were impossible, but now the month of October is as good a concert month as any other in the year. There is no reason why it shouldn't be, but it was only lately that we have found it out. This present season, in so far as my enterprises are concerned, will open at the very beginning of October and will not terminate until the middle of June, at which time the Damrosch Orchestra finishes its Pacific Coast tour.

"An index of the volume of concert business which is likely to be done during the coming season might lie in the fact that at this time the aggregate of concerts already positively closed, both as to number of engagements and gross value, is a trifle over three times what it was last year. To be sure, my list of attractions is infinitely stronger than it has ever been before, but that does not account for the greater volume of business already contracted. A more perfect system of our modus operandi of securing business has doubtless helped us not only in increasing the volume of our business but at the same time, has made it possible for us to be of real assistance to timid local managers throughout the country, in that we have gone into their communities, studied the

R. E. JOHNSTON'S

Nordica

Mme. Jomelli

DALMORES

Maconda

ISABELLE BOUTON

Emma Showers

Leon De Fonteynes

AND

FRANKLIN LAWSON

Tenor

Artists

for
this

Season

Address St. James Building,

Broadway & 26th St.

Office Phone, 666 Madison Square
Residence Phone, 194 Riverside

NEW YORK,

N. Y.

GERARDY

De PACHMANN

Marie HERITES

Edouard Dethier

Frieda Stender

MARY LANSING

AVERY BELVOR

EDWIN LOCKHART

WHAT THE MANAGERS SAY ABOUT THE COMING CONCERT SEASON

local conditions, shown them what to do and how to do it, and have adapted ourselves to their requirements rather than expect them to adapt themselves to our wishes.

"The development of new territory, making concerts possible at points where they were never possible before, is the pleasurable side of our work and the value of this lies in the future. Take it all in all, I am sure that as yet we have scarcely scratched the surface of the possibilities of music in this country. The accomplishments of to-day, although marvelous as

Mme. Gadski opens her Autumn tour at Salt Lake on October 7 and plays all the Pacific Coast points, she being the first attraction to the Coast this year. She returns via Texas and the South and swings around via Chicago and Milwaukee. On her Autumn tour she will sing twenty-two performances, among which will be her annual Chicago recital and her first appearance of two with the Philadelphia Orchestra.

Mme. de Cisneros in the Autumn sings several engagements in the Middle West. Among her most important engagements previous to her operatic engagement with Mr. Hammerstein on November 4 are the Philadelphia Orchestra and Minneapolis Orchestra appearances.

In the Spring each of these three stars will do another twenty-five performances in territory no further West than Texas and Colorado, and all three of them will remain in the country as late as the middle of May.

The Damrosch Orchestra gives two tours

Harold Bauer comes on January first for his fifth American tour, which will extend clear to the Pacific Coast and will embrace exactly fifty concerts, continuing into May.

Mme. Mary Hissem de Moss will have a busy season, embracing as it will her recital and oratorio engagements at various points in the East and the Middle West, together with a special joint recital tour with Frank La Forge, pianist, between November 20 and February 1. It is more than likely that Mme. de Moss will go to the Pacific Coast as soloist with the Damrosch Orchestra on the Spring tour.

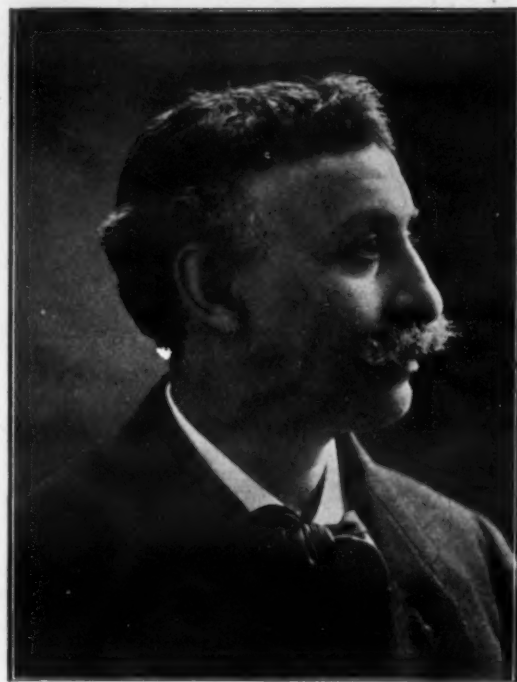
Charles W. Clark will sing fifty engagements divided between recitals and oratorio appearances between the middle of October and the first of February, at which time he returns to Europe, where he now lives.

Ellison Van Hoose will devote a portion of his season prior to February first to recital and oratorio engagements, after which he will go on tour with Mme. Sem-

returned from Europe for his first American appearances, will fill thirty important engagements as far West as the Missouri River and in the South.

Kelley Cole will again cover all the territory between New York and the Missouri River and will get in some sixty concerts, and Emily Stuart Kellogg and Clara Winter, both contraltos of marked ability, are each to have important seasons embracing oratorio and recital appearances.

Every one of these eighteen attractions will be heard in New York during the season and some of them several times. Most of them will be heard in Chicago and



HENRY WOLFSOHN

compared with ten years ago, will sink into insignificance when compared with the results that are bound to obtain by the end of the next ten years. We felicitate ourselves in that we are helping to the fullest extent of our powers in this development.

"We believe that the missionary work which our artists and we ourselves are doing will reap its full reward in due season. In the meantime we are very optimistic of the possibilities of this coming season in particular and all hands are working days, nights and Sundays."

Mme. Sembrich, Mme. Gadski and Mme. de Cisneros, the three famous prima donnas who head the Charlton list, each make Autumn and Spring tours. Mme. Sembrich begins on October 14 at Norfolk and gives thirteen recitals in the South and Middle West between that date and November 18, at which time she begins her operatic engagements. Among these thirteen are her annual New York, Boston and Chicago recitals. This is Mme. Sembrich's second trip into the South since last March and the trip this Autumn in that direction is largely the result of her success last Spring.



FITZHUGH W. HAENSEL

this year under Mr. Charlton's management, two weeks of which in January constitute the annual mid-Winter trip in territory between New York and Chicago and nine weeks in the Spring beginning Easter Monday, this tour including the Pacific Coast, and not ending until the middle of June.

David Bispham, who returns to the concert field again after a year's absence, will be busy during the entire season, necessitating at least seventy performances in territory which will take him as far West as Texas and Denver. It is possible that during the season, Mr. Bispham may be heard in special performances at the Hammerstein opera, but only to such extent as his concert engagements will permit. The popularity of this great artist seems to be never-failing.



W. SPENCER JONES

brich, unless European engagements now pending should make it necessary for him to leave America by February 1.

The Flonzaley Quartet, one of the finest chamber music organizations in this country, will give a series of concerts in New York and will be heard in Boston, Chicago, Philadelphia and several other points.

Clara Clemens, in joint recital with Marie Nichols, violinist, and Charles Edmund Wark, pianist, will make an extended tour covering twenty weeks, which will take them as far as Texas. This splendid combination is in great demand.

Francis Rogers' season embraces approximately seventy-five appearances, and Rudolph Ganz, pianist, will be heard in fifty concerts, many of which will be orchestral. Albert Rosenthal, 'cellist, although just



ALBERT B. PATTOU

Boston. Altogether, the Charlton list will easily double the gross business put through that office last year.

TOO MANY ARTISTS!

R. E. Johnston, Manager of Great Ones, Deplores Unending Supply.

While R. E. Johnston, concert manager of Nordica, Gerardy, Dalmores, Jomelli, De Pachmann, and many another celebrated musician, is optimistic as to the situation and what it promises, he says so with qualification. It was thus he expressed himself:

"I like the present season's prospects immensely, both as concerns my personal field and the general run of matters musical. The opinion of the season so far as it concerns my own attractions is perhaps formed from the early promising results of a new system of advertising and a greatly increased working staff.

"Broadly, very broadly speaking, the sea-

ELIZABETH
CLARK-SLEIGHT
R. ALPH
OPERA
CONCERTS
RECITALS
ORATORIO
OSBORNE
DIRECTION: J. E. FRANCKE, 1402 BROADWAY, NEW YORK

AUTHORIZED REPRESENTATIVE OF
SBRIGLIA **FERGUSON**
PARIS BERLIN
116 EAST 19th STREET
NEW YORK CITY
BASSE
CHANTANTE

MILON R. HARRIS TEACHER OF VOICE CULTURE AND SINGING
STUDIO: 403 Kimball Hall, CHICAGO
Summer Term, June to Aug. 15

JOSEPH MAERZ PREMIER AMERICAN PIANIST
CONCERT DIRECTION WOLFSOHN

BUSH TEMPLE CONSERVATORY
(WILLIAM LINCOLN BUSH, Founder)
KENNETH M. BRADLEY, Director
NORTH CLARK STREET AND CHICAGO AVE., CHICAGO
Leading School of Music, Opera, Acting and Languages
SPECIAL SUMMER NORMAL BEGINNING JUNE 24



The following artists of international reputation will be at the Bush Temple Conservatory during the Summer Normal:

Harold von Mickwitz, Kenneth M. Bradley, Ludwig Becker,
Mrs. Stacey Williams, Mme. Justine Wegener, Sig. Umberto Beduschi,
Grant Weber, Harry R. Detweiler, Chas. E. Allum, Mus. Dr.,
Amanda E. Snapp, Cecelia Ray Berry, Lois E. Seeborg.
Fall Term opens September 9. For catalog address, M. A. SCHMIDT.

DANIEL FROHMAN PRESENTS
JAN KUBELIK
KNABE PIANO USED American Tour 1907-1908. H. G. SNOW, Business Manager, 1225 Broadway, New York.

OSCAR J. DEIS PIANIST
303 Kimball Hall Chicago, Ill.
In Europe after Sept. 1, 1907

GOTTSCALK LYRIC SCHOOL VOCAL ART FROM ELEMENTARY TRAINING TO CONCERT, ORATORIO OPERATIC WORK
MRS. L. G. GOTTSCALK, ASSISTANT PIANO, THEORY and DRAMATIC DEPARTMENTS
KIMBALL HALL, CHICAGO

GALLICO THE ITALIAN PIANIST
CONCERTS AND RECITALS
Address: Studio, 11 East 59th Street, NEW YORK, N. Y.

A. Y. CORNELL TENOR
Vocal Instruction
Six Weeks Summer School at Guilford, Conn., July 8 to Aug. 15 503 Carnegie Hall, NEW YORK
Send for Illustrative Circular. Phone 1350 Columbus.

THE COMBS BROAD ST. CONSERVATORY
GILBERT RAYMOND COMBS, Director
1820-21 S. Broad Street, Philadelphia, Pa.
Branch School, 1718-14 CHESTNUT STREET
Affiliated with the University of Pennsylvania Women's Dormitories Year Book, Free

WHAT THE MANAGERS SAY ABOUT THE COMING CONCERT SEASON

son promises to be as fair as any within the past twenty years.

"However, I have seen many seasons brilliant in September and end disastrously the following April.

"But one thing is certain—there are too many artists, entirely too many in America this season and there have been too many in past seasons. Somebody must suffer. When a musical society or a local manager desires to engage three or four artists for a series of concerts, he receives hundreds of letters and dozens of artists to select from. For instance, a gentleman in a Western city wrote me several days ago and the following is a quotation from his letter: 'We are deep in the soloist question, and just at present soloists are thicker than bees. Our dates are limited, but the supply of soloists seems illimitable.'

"I naturally would like to see music prosper and would particularly like to prosper myself; after that, I'd like to see other managers prosper.

"In former years this business was confined to concert managers, but now we have all kinds of inexperienced persons transgressing in the field. For instance, music store clerks and piano salesmen who have had no experience in this business, who know nothing about music, who cannot tell whether a singer is good, bad or indifferent, who don't know the difference between a violin and piano composition, and who don't know whether Liszt and Beethoven are living or dead, are now trying to make engagements for artists.

"Some years ago I foolishly went into the dramatic business, and I lost very heavily. A month or two afterwards, I talked with one of our most distinguished theatrical managers and producers who had now and again entered the concert field, bemoaning to him my fate in the dramatic business. 'Stick to your own particular field as I am going to do in the future. I don't understand the musical business, and, Johnston, you certainly don't understand the dramatic.'

"The public is appealed to with too many artists, particularly pianists—artists and near artists—most of whom are mere piano salesmen.

"A number of years back when three real artists were to be exploited in one season in this country many persons thought at least two of them would fail; that is, fail to draw audiences. They thought three artists were too many at one time.

"How is it now?

"We have dozens. Piano clerks have been made concert managers, and the artists are now the real piano salesmen. So, the public is confounded by a dozen artists, some real and some near real, instead of being legitimately appealed to with two or three honest artists, with the result that the big, high-priced artists are unfairly handicapped.

"Every one should stick to his own end of the business, and let experienced hands take care of the artists and concerts. Then, the public would be better satisfied, the artist better paid and the business generally improved.

"As it is, art is debauched by commercialism, and the artist, the business man and the public all suffer in consequence.

"True, great artists often perform on and thus advertise great instruments, but to what great extent is this condition altered so as to deceive and disrupt!

"Let the cobbler stick to his last; the dentist should not turn shoemaker; the tailor is not the man to perform surgical operations; the sailor makes a poor jockey; the jockey an inferior seaman; so, the man at the commercial end of the business is no more fitted to manage artists than the concert manager is equipped to go into the other end.

"'Twould be ridiculous for me to insist upon trying to manufacture the kind of 'cello Gerardy plays upon or the sheet music Nordica consults; so in my opinion, it is equally out of place for inexperienced shopmen to 'manage' these artists.

"Every man to his trade, say I."

THROUGH WEST AND SOUTH.

Francke and Turner Artists Will Make Long Concert Tours.

Just one more voice in the optimistic chorus is that of J. E. Francke, of Francke and Turner. "The prospects of the season may be," he says, "well described by the Mayor of Boston's slogan for his administration, 'Better, bigger and busier,' than ever before."

Of Messrs. Francke and Turner's artists the leader is probably Maud Powell, who opens her season at the Worcester Festival on October 3. She then goes for a six weeks' tour of California and the Northwest. She plays among other important engagements at Oberlin, O., Cleveland, O., Baltimore, Toledo, Louisville, Dallas, Muskogee, Oklahoma, Memphis, New Orleans, Pittsburg, Minneapolis, Faribault, Milwaukee, Aurora, Ill., Peru, Ill., Chicago, Newark, Lafayette, Troy, Albany, Painesville, Boston, New Haven, Delaware, O., Buffalo, Brooklyn, and will play recitals in New York, Boston and Philadelphia.

May Mukle is due to arrive in America on Christmas morning. She will open her season in New York City. Then she goes to the Middle West to fulfill an engagement with the Theodore Thomas Orchestra in Chicago, playing recitals in Milwaukee, Madison, Indianapolis, Columbus, O., and Grand Rapids. She plays with the Pittsburgh Orchestra, thence back to New York en route for Canada. She will be heard in recital in Toronto, London, Montreal and Quebec.

The Schubert String Quartet will make its annual tour of the South, and will also play at Northampton, Tarrytown, Holyoke, Amherst, etc.

Albert Janpolski will make a tour West singing with the Minneapolis Symphony Orchestra, Seattle, Wash., stopping en route at various places. He will also appear in Baltimore, Philadelphia, York, Pa., New Haven and Boston and will give a recital in Mendelssohn Hall in November.

William Harper has been engaged as soloist with the Minneapolis Orchestra. He will also appear in Steubenville, O., Jackson, Mich., Detroit, Lansing, Milwaukee, Muncie and other Western cities.

John Young's bookings announced at present are Geneva, N. Y., Binghamton, N. Y., Malone, N. Y., Lowell, Mass., Nashua, Manchester, Albany, Chicago, Paterson and Trenton.

Mme. Poehlmann will be soloist with the St. Louis Choral Symphony Society, February 20, and will also appear in Chicago, Cleveland, Erie, Pittsburg, Buffalo, Boston, Philadelphia, Albany and Troy, and will give a recital in New York early in November.

Mme. Le Grand Reed will be heard in St. Louis, St. Paul, Milwaukee, New York, Montreal, Buffalo, Toronto, London, Quebec, Ottawa, Kingston, St. Catharines and in many private engagements.

Josephine Swickard will sing in Columbus, O., Cleveland, Detroit, Toledo, Sandusky, Oberlin, Newark, O., Delaware, O., Cincinnati and New York.

Helen Waldo will open her season in Orange, N. J., and will be heard in Boston, New Haven, Pittsfield, Albany, New Brunswick, N. J., Trenton, N. J., Paterson, N. J., Passaic, Newark, and will go as far West as Green Bay, Wis.

Mme. von Niessen-Stone will be heard in recitals in Chicago, New York and Boston, and will appear in concerts in Albany, Buffalo, Philadelphia and Pittsburg.

A. B. PATTOU'S ARTISTS.

Popular Manager Comments Upon Conditions in Concert Field.

Manager Albert B. Pattou is very enthusiastic over the concert outlook for the approaching season and finds no traces of the widely advertised "business depression" in his office. His artists are booking rapidly and on most satisfactory terms. He attributes the large increase in

his business over last year, first, to the highly efficient performances of his artists during the past season; and, secondly, to his trip through the Middle West in the Spring.

"I would divide the artists who are seeking concert engagements into four classes," says Mr. Pattou. "First, the great singers found in the Conried and Hammerstein forces and the instrumental virtuosi who have achieved genuine success in European capitals; second, our own oratorio and concert singers of the first magnitude; third, ditto of the second magnitude; fourth, ditto of the third magnitude."

"Owing to the combination of their real merits and the fact that their every movement is noticed in the columns of the 'Associated Press,' the cream of the business goes to the first class. The larger musical clubs employ them if they can possibly afford it and the farther West one goes the more pronounced this tendency becomes. The West is a country of big things."

"The artists of the second class secure their engagements from the larger oratorio societies, musical clubs and the various orchestras that participate in Spring festivals."

"The third class secure their engagements from the smaller clubs and societies in the East, with (if they are really meritorious) a few among the larger Western organizations, ultimately being promoted to the second class."

"The fourth class consists of what may be termed 'the perpetual candidates,' their ranks recruited from time to time from among the many young singers who come

to New York, and depleted when their courage (or nerve) gives out. This class picks up the crumbs which fall from class three's table, intermingled with a few engagements bestowed by compassionate friends."

Mr. Pattou reports that Jan Sikesz, the Dutch pianist, is booking very rapidly, his time up to January 1 being practically full. The popular 'cellist, Hans Kronold, is always in demand. Inez Barbour, soprano, opens her season in Carbondale, Pa., on October 16 and has many bookings running up to June, 1908, including "The Messiah" in Cleveland on December 12. Berick von Norden, the tenor, is booked with The Singers' Club, of Cleveland, on December 12, the "Persian Garden," in Trenton, in December, the Matinée Musicale, of Indianapolis, February 5, with a series of recitals in Indiana and Ohio following, and returning in time to appear with the Brockton Choral Society on February 21. J. Humbird Duffey will appear with the Heinebund, of New York City, on November 3, the Milwaukee Musical Society, in "Arminius," on November 13, Mozart Club, of Pittsburg, in "Arminius," on November 26, the Trenton Choral Society, in "Elijah," on January 28, the Brockton Choral Society on February 21, the Lynn Oratorio Society on February 22 and the Harmonic Club, of Cleveland, in Haydn's "Seasons" on April 16.

G. Magnus Schutz, the basso, is so busy with his rapidly growing class of vocal pupils that he will not be able to accept any engagements which will take him far from the city.

(Continued on page 36.)

MANAGER FRANCKE BEGINS HIS "SEASON"

What a Cartoonist Saw in the Busy Knickerbocker Building Office.



Manager J. E. Francke Besieged by Artists as Seen by Charles F. Peters

Herewith is shown a cartoon of J. E. Francke, which gives an idea of what the beginning of the busiest music season New York has ever experienced means to some of the more prominent managers. For just three months less than twenty-five years Mr. Francke was in special service of Stein-

way & Sons, but last November resigned to open offices of his own at No. 1402 Broadway.

Mr. Francke is known throughout the country through his successful management of Paderewski, Patti, Kubelik, Lhévinne, Olga Samaroff, Arnold Dolmetsch, Maud Powell and many other artists.



HAROLD

BAUER

United States Tour January 1 to May 20

1908

Mason & Hamlin Piano Used

Address business to
LOUDON CHARLTON,
CARNEGIE HALL,
NEW YORK

BRIGHT PROSPECTS FOR MUSIC IN BOSTON THIS SEASON

Symphony Orchestra Will Present Several New Players—Dr. Muck Arrives Soon to Plan Programs—Choral Directors Busy Arranging for Concerts and Many Local Soloists Are Booking Engagements to Appear Throughout the Country—Henry L. Mason Discusses His Artists and Tells of New Chamber Music Auditorium.

By Delbert L. Loomis

BOSTON, Sept. 23.—A considerable interest in the forecast of the musical season in Boston and in this section, naturally centres in the doings of the Boston Symphony Orchestra and of many of the noted soloists who will appear with the orchestra and later in concert and recital programs during the season of 1907-8.

The outline of those already booked furnishes ample indication of an unusually brilliant season. Paderewski is once more to tour this country in recital, and Mme. Melba is to be heard in concert and recital as well as in grand opera at the Manhattan Opera House in New York.

The sale at auction of the seats for the rehearsals and concerts of the Orchestra in this city will be held September 30, October 1, 3 and 4. The first performance of the Orchestra will be October 11 and 12. There will be, as usual, twenty-four public rehearsals Friday afternoons, and twenty-four



SYMPHONY HALL, BOSTON

Principal Auditorium in the City and Home of the Boston Symphony Orchestra Concerts.

Choral-Symphony. Prof. Willy Hess is absent on a year's leave.

Other changes are due chiefly to retirement on pension of some of the old members. Prof. Hess's successor for the year as concert-master is Carl Wendling, who has been concert-master of the Court Theatre, Stuttgart, and of the Bayreuth Festival.

Theodorowicz, for several years second violinist of the Kneisel Quartet, returns to the Boston Symphony Orchestra as one of the first violinists. Another first violinist is Reibarsch, of Vienna. In Josef Adamowski's place will be A. Arthur Kautenbach, of Berlin. There will be two new double basses, a new bassoon, two new horns, the new first horn being Karl Schmid, of Vienna. Also there will be a new bass clarinet, a new tuba and a new

violin. There will be two new members in the second violins, and a new man in the percussion section.

Dr. Karl Muck, the conductor, sailed on the *Kronprinz Wilhelm* on September 24, and will arrive October 1. It is impossible at this time to give any forecast of the programs, as Dr. Muck has made no announcement of his intentions in this respect as yet.

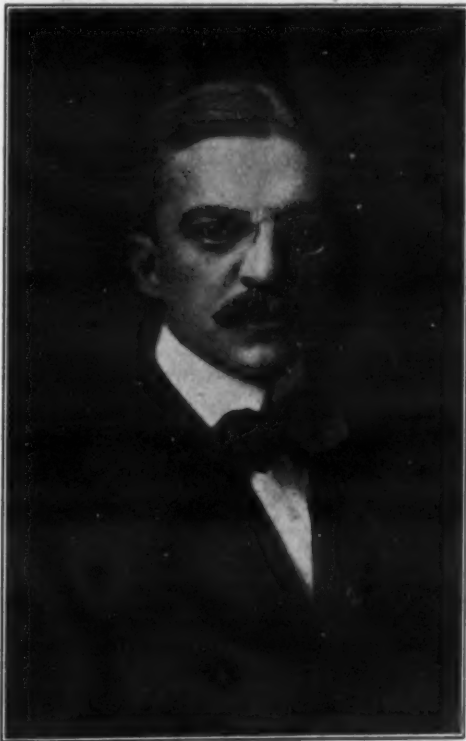
Paderewski Arrives on October 28.

Paderewski will arrive the last of October, and his first recital will be on the 28th of that month in Bridgeport, Conn.; the second recital will be in Baltimore on the following day. His first New York appearance will be on Saturday afternoon, November 2. Paderewski will, in addition to his Boston date with the Symphony Orches-

tra, play in Washington, Buffalo, Philadelphia, Brooklyn and New York, and these will be his only appearances in the East with Orchestra. He will play with the Chicago and Pittsburgh orchestras in the West.

The total number of recital engagements now booked for Paderewski is eighty, and as he will be in the country not later than May 1, it is doubtful if any more bookings will be accepted. He does not wish to play oftener than three times a week, and would prefer to play only twice. He will visit Canada and the Pacific Coast, and this will without any doubt be his greatest American tour. Mme. Samaroff will appear in recital in Boston, November 4. She has been abroad, this Summer, and will return in October. She will play sixty times during the coming season, and this will be her last tour of America for several years to come.

In addition to the recital dates mentioned above there will be recital appearances of Mme. Calvé, Mme. Sembrich, Bessie Abbott, De Pachmann, Macmillen, Mme. Goodson, Bauer and Kreisler.



HENRY I. MASON

He Has Been Closely Identified with Boston's Musical Life and Gives an Interesting Forecast of the Season in That City.

concerts Saturday evenings during the season. In all the Symphony will play over 100 concerts.

In addition to the Boston dates there will be ten concerts in New York, six concerts in Cambridge, Mass., five concerts each in Brooklyn, Philadelphia, Baltimore and Washington, and three concerts each in Providence and Worcester. The orchestra will make its usual Western tour the last week in January. One concert each will be given in Buffalo, Detroit, Indianapolis, Columbus and two in Cincinnati, the remainder being in smaller towns in the East.

Among the soloists who will appear with the Orchestra in Boston during the season are: Paderewski, Melba, Schumann-Heink, Kreisler, the violinist; Mme. Carreño, Mme. Goodson, Mme. Samaroff, Bauer and Ganz. The appearances of Paderewski will be on December 29 and 30.

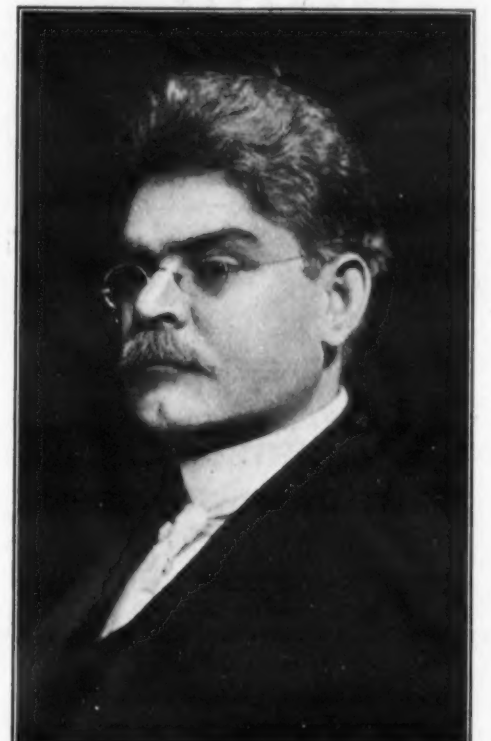
The Orchestra has been increased from ninety-six to ninety-eight men, the addition being in the horn section, the Orchestra now carrying a double quartet of French horns.

Several important changes have been made in the personnel of the Orchestra since the last concert last season, and all told there are sixteen new members. Since last Spring the Orchestra has lost two members by death, Arnold Moldauer, first violinist, and Otto Frietsche, bass clarinet. The orchestra has lost three members by resignation, Timothée and Josef Adamowski and Max Zach. The Adamowskis resigned to give their entire attention to their work in the Adamowski Trio, and Mr. Zach to become conductor of the St. Louis



DR. KARL MUCK

Distinguished Conductor of the Boston Symphony Orchestra—He Will Arrive in This Country October 1 to Take Charge of the Plans for the Coming Season



EMIL MOLLENHAUER

He Conducts Six Musical Organizations and is One of the Most Representative of American Musicians

Henry L. Mason's Forecast.

BOSTON, Sept. 23.—Henry L. Mason, who has for years been intimately connected with the management of noted artists both foreign and American, and who is himself an accomplished pianist, gives an interesting interview anent the coming musical season, and tells of the plans of some of the artists in whom he is interested. Mr. Mason also mentions the plans which have been made for a new recital hall for Boston, to be located corner of Exeter and Boylston streets, in the building of the Boston University. The hall will be designed with particular acoustic advantages for chamber recitals. Mr. Mason said:

"Yes, the musical season of 1907-8 bids fair to be a very brilliant one; in addition to the many artists who are resident among us there is to be quite a galaxy from foreign shores. The various branches of the art are to be well represented, for there are coming violinists, singers, cellists, composers, and, last but not least, pianists. Among the latter the first to appear is, I believe, Katharine Goodson, the distinguished English pianist, who made such an unequivocal and spontaneous hit on the occasion of her American debut last January with the Boston Symphony Orchestra. She played, by-the-way, the Grieg Concerto, and she will undoubtedly play this work with other orchestras this season in America, and a double interest it will have since its composer, Edvard Grieg, has just died. Miss Goodson's interpretation of the beautiful concerto is remarkable for its freshness, its vigor, its poetry, and general



Katharine Goodson

The Distinguished English Pianist
Arrives on the "Saxonia"

She is in fine health and enthusiastic about her American Tournee which begins October 4, when she appears as soloist at the

Worcester Festival

She will play a concerto new to America, written expressly for her by the English Composer

ARTHUR HINTON

Miss Goodson

will be heard with

The Theodore Thomas Orchestra

The Boston Symphony Orchestra

The Philadelphia Orchestra



The St. Louis Orchestra

The St. Paul Orchestra

The Hartford Philharmonic Orchestra

The Kneisel Quartet

And in

Recital

A limited number of Bookings may still be made by application to



Henry L. Mason
492 Boylston Street
Boston



BRIGHT PROSPECTS FOR MUSIC IN BOSTON

(Continued from Page 13.)

balance. I have heard this work played by many pianists, and I confess Miss Goodson's reading stands unique.

"At the Worcester Festival on October 4, when she starts the musical ball of the season a-rolling, she will introduce to America a new concerto, which was written expressly for her by the English composer, Arthur Hinton. Later on Miss Goodson will be heard with the Theodore Thomas Orchestra, the Boston Symphony Orchestra, the New York Philharmonic Society, the Philadelphia Orchestra, the St. Louis Orchestra, the St. Paul Orchestra, the Hartford Philharmonic Orchestra, etc. Besides this, Miss Goodson will be heard before a number of Schools of Music for young ladies, for her inimitable artistry and her winsome personality have proven a puissant attraction, and last season she played at a number of such schools, with the result that she has been re-engaged by them for this season. She will also appear in recital, private and public, throughout the country.

"Another pianist whose return will be awaited with eager welcome is Harold Bauer, who will arrive in this country January 1. He will tour the country, and is already booked for many important engagements. Bauer's playing is always of great interest and beauty to the intelligent musically, and Bauer himself is at the apogee of his artistry.

"Rudolph Ganz, the famous Swiss pianist, is also returning to the United States this season, and is already booked for a large number of engagements throughout the country. He will be heard with the Boston Symphony Orchestra, the Chicago Orchestra, the St. Louis Orchestra, and so on. His playing is filled with freshness and sanity, nor does it lack imagination or poetry.

"Heinrich Gebhard, who stands in the very front rank of resident pianists, always has something of unusual interest to offer and this season he will be heard with the Boston Symphony Orchestra in a new work by Loeffler, which will have its first performance at Gebhard's hands. He will also play with the Kneisel Quartet and in recital generally.

"Louis Bachner, fresh from his studies abroad, will be heard with the Kneisel Quartet, with the Boston Symphony Orchestra, and in recital. His playing is broad, virile and musicianly to a degree.

"Bauer's recitals, by-the-way, will be given in Boston's new hall, not yet completed; in this hall I am particularly interested, for I have felt a long time the need of a well-designed piano recital hall in this city. The hall, which as yet has no name, will be completed within two months. It is well under way now. It is located at the corner of Exeter and Boylston streets, a most desirable location, and will be in the building of Boston University, of which John P. Marshall conducts the musical department. The hall will be quiet, protected from the noise of the street, and will seat about 500—of admirable size, you see—and in every way well adapted for piano recitals. I feel that this is a fine acquisition to musical Boston.

"Fritz Kreisler, that nonpareil of violinists, will visit us again this Winter, for which fact we are all thoroughly glad.

"But why go on? From the above it is evident that the musical season of 1907-'08 will hold its own with any we have yet had."

Cecilia Society Plans.

Francis A. Shove, the secretary and vice-president of the Cecilia Society, announces two of the three concerts to be given by the society during the season. The first will be on December 17, when César Franck's "The Beatitudes" will be given, at which Edward Johnson and May Stein will be the soloists. On February 11 Boston will be given its first opportunity of hearing Frederick S. Converse's "Job." The soloists will be Mrs. Bertha Cushing Childs, contralto; Daniel Beddoe, tenor, and Emilio de Gogorza, baritone. The first performance of Mr. Converse's work will be at the Worcester Festival, the first of October.

At the first concert Wallace Goodrich will make his initial appearance as conductor of the Cecilia. The plans for the



WALLACE GOODRICH

Boston Choral and Orchestral Conductor, Who This Season Succeeds B. J. Lang as Director of the Cecilia Society

concert in April have not been definitely decided upon, but there is every reason to believe that the program will be of equal interest to those which have preceded. The Cecilia is one of the most successful choral organizations, from both an artistic and financial standpoint, in the country.

Boston Singing Society.

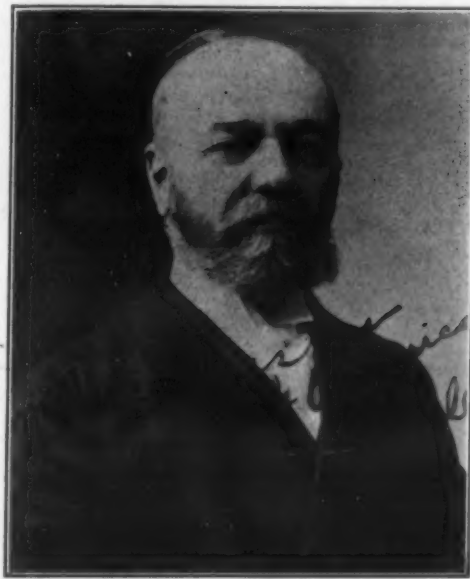
H. G. Tucker, conductor of the Boston Singing Society and other musical organizations and one of the best known musicians in the city, is making some decidedly interesting plans for the coming season. The Singing Society will produce on Good Friday the St. John Passion Music, by Bach. It is Mr. Tucker's plan to produce this music regularly on Good Friday, making it as much a fixture as the singing by the Handel and Haydn Society of "The

Messiah" at Christmas. This music has been given only on two occasions with chorus, orchestra and soloists in this city. It was brought out in 1899 by Mr. Tucker at the Second Unitarian Church. The music was given two years before this by Dr. Fred Wolle in Bethlehem, Pa. At one of the other concerts of the society Mendelssohn's 113th Psalm will be given, and at the other concert a miscellaneous program.

Mr. Tucker has been engaged to conduct a choral society which is a department in the Institute of Arts and Science of Manchester, N. H. This institute is unique in many ways. It was organized in 1899 with a view to furnishing proper instruction in the sciences and arts to the citizens of Manchester and is financed by prominent business men of the city. Two years ago a class in part-singing was formed, and this has developed to a point where it can rightfully be called a choral organization. It is Mr. Tucker's plan to give recitals by this choral organization during the season.

Mr. Tucker has just started on his thirtieth year as director of music at Wheaton Seminary, Norton, Mass.

No definite plans have yet been made for the continuance of the Chickering Sunday Chamber Concerts, which for several seasons have been one of the features of the musical season. The reason that no definite move has yet been made is because of the extreme hardship worked by the laws of Boston upon every form of public concert on Sundays. The laws make it necessary for the promoters of concerts to give three-quarters of the gross receipts to some charity. The result is that it is practically impossible to carry on a series of concerts and close the season with anything but an enormous deficit. Mr. Tucker has conducted the concerts in a most successful manner, and there is already a loud call from former patrons for a continuing of these entertainments.



SAMUEL W. COLE

Conductor of the People's Choral Union of Boston

Emil Mollenhauer's Plans.

The plans of Emil Mollenhauer, the conductor of six musical organizations, including the Handel and Haydn Society and the Apollo Club of this city and choral societies in Lynn, Brockton, Salem and Newburyport, Mass., will be found of much interest. Mr. Mollenhauer is a busy man during the musical season and a very successful one, too. There is no denying that he produces wonderful results in his work of conducting these various choral organizations.

The first concert of the season by the Handel and Haydn Society will be given in November for the benefit of the charity fund, and on this occasion Mendelssohn's "Walpurgis Night" will be sung. "The Messiah" will be given as usual at the Christmas concert, and at the two remaining concerts, in February and at Easter, it will give Verdi's Requiem and "Samson and Delilah." The soloists have not yet been selected for these performances.

In Lynn Mr. Mollenhauer has arranged three concerts by the Lynn Oratorio Society on December 11, February 22, April 9. "Armenius" will be the first program, "Walpurgis Night" the second and a concert production of "Faust" the third. For the first concert the soloists will be Isabel Bouton and Messrs. Ormsby and Picco. Mme. Bouton will also sing at the second concert, and at the third concert the soloists will include Mrs. Helen Allen Hunt, Miss Knight and Messrs. Picco and Edward Johnson.

In Salem the Choral Society is starting on its fortieth season. The concerts have always been given in the Armory, with the consent of the Adjutant General. It is stated this year, however, that there has been an objection, and as the Armory is the only place in which these concerts can be given, there is some slight doubt as to what will be the outcome for the present season. In Newburyport the dates for the concerts have not been decided upon. In Brockton the concerts will be given on December 13, February 21 and the last one in April.

The Apollo Club, one of the most remarkable choral organizations composed exclusively of men in this country, will give an interesting series of concerts on November 20, January 8, February 26 and April 8. The soloists will be the following, in the order named and one at each concert: Josephine Knight, soprano; Jacques Hoffman, soloist; Frank Ormsby, tenor, and Mrs. Florence Mulford, soprano.

The People's Choral Union.

The People's Choral Union, Samuel W. Cole, conductor, will give two concerts during the season, on January 19 and April 12. "The Redemption" will be given at the first concert, and Mendelssohn's "St. Paul" at the second.

On the afternoon of October 13 a meeting of the society will be held to celebrate the opening of the second decade in the history of the organization. At this meeting a part of Handel's "Sampson" will be given, and there will be also a demonstration of sight singing on the part of the audience under the direction of Dr. Frank Damrosch, of New York.

The soloists for the concerts by the society have not yet been selected.

New England Conservatory.

With the opening last week of the school year of 1907-8, the New England Conservatory of Music enters upon its fifty-fourth year. The record of the year which closed last June is one of which the management may justly be proud. The registration numbered 2,603 pupils, which shows a gain of nearly 800 during the past three years. At the time Ralph W. Flinders, general manager of the Conservatory, entered upon the duties of that office three years ago it was his ambition to raise the registration from 1,800, the figure at that time, to 3,000 within five years. It is estimated that the registration, which is still in progress for the present school year, will easily amount to between 2,800 and 2,900, so that the total should considerably exceed the 3,000 mark at the end of the fifth year.

An examination of the summary of stu-

M. ELFERT-FLORIO

THE RENOWNED ITALIAN GRAND OPERA TENOR
Acknowledged Voice Specialist

Teacher of Oriaks, Worden, Soprano, now singing abroad; Mrs. Clarence Hale, Soprano, Mrs. C. B. Hunt, concert and oratorio singer, of Charleston, S. C.; George B. Barker, Tenor, New York; Miss Belle A. Fisch, Soprano, Newark, N. J.; Miss Grace Ryan, soprano, New York; Mr. James Travers, baritone, New York; Dr. J. Egan, tenor, now singing in opera; New York; Miss Kate Travers, soprano; Mr. Enrico Oromont, baritone, with Lulu Glaser; Albert Wahle, tenor soloist at Brown Memorial Presbyterian Church, Baltimore, and vocal teacher, etc., etc.

Rapid and Scientific Method Taught
EXCELLENT RESULTS GUARANTEED

Formerly Leading Vocal Instructor of Berlin
Studio: 22 West Sixty-First St., New York

"SELF-HELP"

IN TONE RELATION AND INTONATION—IN PRESS—

A book that every teacher should place in the hands of every pupil—84 illus. \$1.25—Introductory price 50c. if cash accompanies order before Oct. 1. Mrs. W. Harry Teasdale, 18 Ogilthorpe E., Savannah, Ga.

KING CLARK STUDIOS

8 Rue Bugeaud, Paris. Address George L. Backus, Secretary

CABLE ADDRESS: "FRANARK, PARIS"

H. G. TUCKER

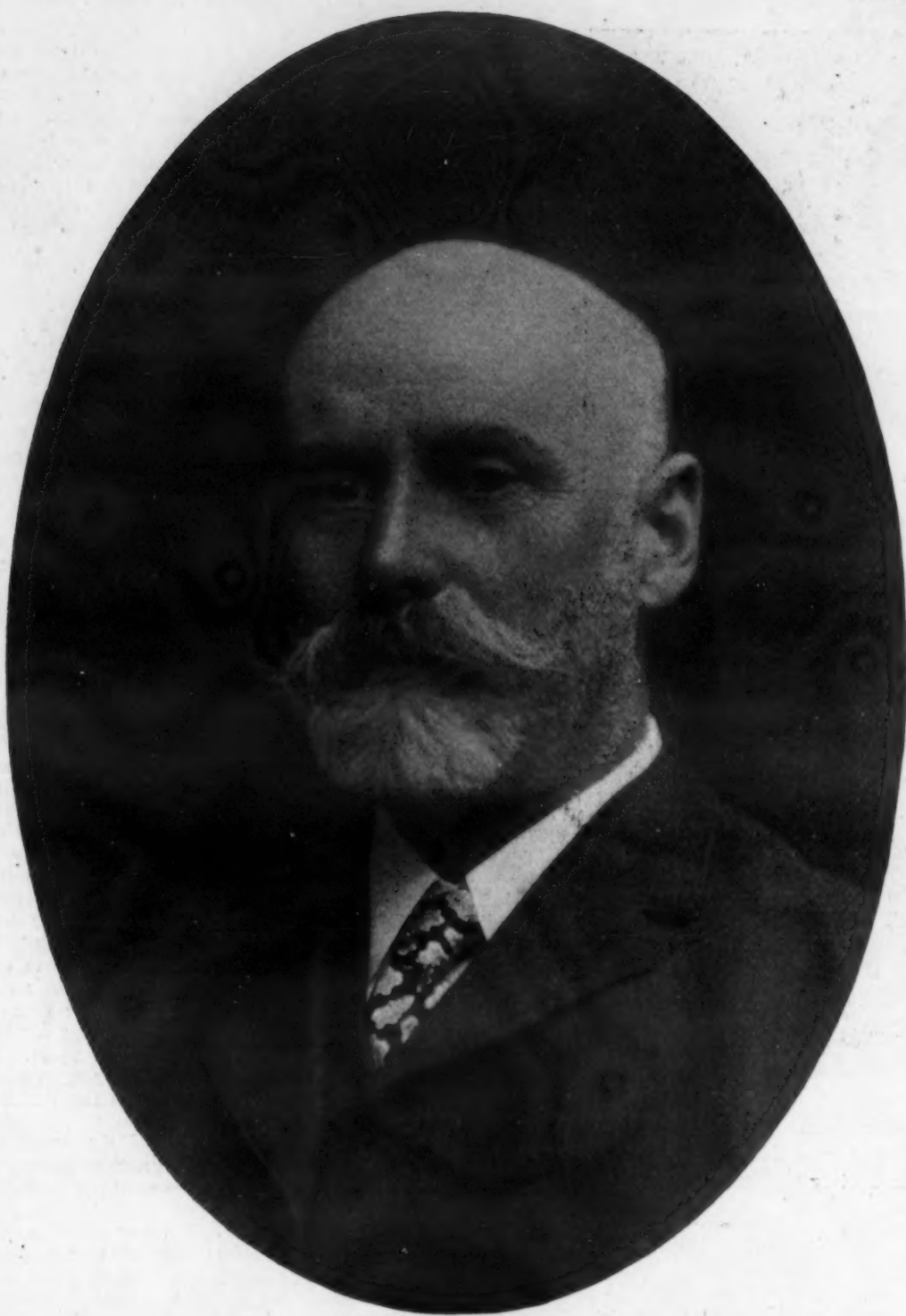
Conductor, Pianist and Organist

6 Newbury St.

Boston, Mass.

BRIGHT PROSPECTS FOR MUSIC IN BOSTON

(Continued from Page 15).



H. G. TUCKER

Conductor of the Boston Singing Society and One of the Best-Known Musicians in That City

dents for last year shows that they came from every State and Territory in the United States, and that many foreign countries were represented. New York State sent seventy, Ohio thirty-five, Pennsylvania twenty-seven, Texas twenty-five and British North America forty-three. This gives some idea of the position this school occupies in the estimate of the public at large, and the fact that there were registered over 1,900 pupils from Massachusetts gives a most conclusive endorsement of the institution by the people of this commonwealth.

Several additions have been made during the Summer to the faculty, one of the most important of which is that of Timothée Adamowski, the well-known violinist and member of the Adamowski Trio and former member of the Boston Symphony Orchestra, who resigned from that organization last season and who has accepted a position as a member of the faculty of the graduate violin department at the Conservatory. S. Riccardo Lucchesi, a noted composer and teacher, has been added to the vocal department.

Wallace Goodrich, the famous organist and conductor, who has for several years been a member of the faculty at the Conservatory, has been elected dean of the faculty. Mr. Goodrich was elected director of the Cecilia Society at the close of last season and is the conductor of the Worcester Festival and director of music at Trinity Church in this city.

Charles A. White, head of the vocal department at the Conservatory, has returned from a Summer in Europe, and Armand Fortin, of the normal department, is also at home after a Summer abroad.

The forecast of the present school year at the Conservatory is one of the most brilliant in the history of this great institution. Manager Flanders deserves congratulations on the success of his able administration.

W. S. Bigelow's Artists.

A number of prominent artists have, during the past year, come under the management of W. S. Bigelow, Jr., of this city, and some of the dates and plans of these musicians will be of interest. The Adamowski Trio, composed of Mme. Szumowska, pianist; Timothée Adamowski, violinist, and Josef Adamowski, cellist, will make

voice of remarkable clearness and is most favorably known in this section.

Giuseppe Picco, the Italian grand opera baritone, has met with instantaneous success wherever he has appeared, and although he has been in this country less than two seasons he is learning the language rapidly and is able to sing very satisfactorily in English. Mr. Picco will appear with the Lynn Oratorio Society as soloist, Emil Mollenhauer, director; also in Providence with the choral society conducted by Julie Jordan; also in Rochester, N. Y., assisting the Adamowski Trio, and in many other important cities. He will appear in Boston, although the date is not yet settled upon.

Mrs. Helen Allen Hunt to Sing.

Mrs. Helen Allen Hunt, one of Boston's most successful contralto soloists and teachers, has been engaged as one of the soloists for the concert production of "Faust" April 9 by the Lynn Oratorio Society, Emil Mollenhauer, conductor. Mrs. Hunt will probably be heard at a number of concerts during the season and will also probably give a recital some time during the Winter. She has been re-elected a member of the faculty of Bradford Academy, Bradford, Mass., and is to have charge of the vocal instruction. She has also been re-engaged as soloist at the Christian Science Temple in this city. Mrs. Hunt will open her studio at No. 514 Pierce Building early in October.

Anna Miller Woods, the contralto, who has been spending the Summer in the Catskills, will return to Boston early in October and will open her studio in the Pierce Building. She has been preparing during the Summer for her concert in this city early in the season, when she will appear with Bessie Bell Collier, violinist, the star pupil of Franz Kneisel. Miss Collier played last season with the Symphony Orchestra in Worcester. Miss Wood's part of the program will consist of novelties, Finnish and Norwegian songs principally. Miss Wood's assistant, Miss Olafson, has been engaged by Mr. Savage for the "Mme. Butterfly" company, and Edith Bullard will take Miss Olafson's place in preparing pupils for Miss Wood and will assist her in teaching. A recital tour of the Middle West is being arranged for Miss Wood.

Steinert Hall Bookings.

The bookings at Steinert Hall are not in any sense complete for the season, but they

show some very important engagements, including a song recital by Mrs. Bertha Cushing Child and Frederick Hastings, the tenor.

John Orth will give a series of twelve Saturday afternoon piano recitals, beginning October 5.

Richard Buhlig, the pianist, will give three recitals in November, and Ernest Schelling and Ernest Hutcheson will give piano recitals in December and January.

Leland Hall, a Boston pianist and pupil of Harold Bauer, will give two piano recitals during November.

Boston's Chromatic Club.

Mrs. Richard Hamlin Jones, president, and Edith Dalton, secretary and treasurer of the Chromatic Club, announce that their plans are being made for a most interesting series of twelve meetings, to be held twice each month, beginning with the first Tuesday in November.

The meetings are at the Tuileries at 11 a. m. There are also to be two evening concerts for the benefit of the artists' fund. The Chromatic Club is one of the unique musical organizations of this city. It is composed entirely of active members and represents some of the best amateur and professional talent in the city.

It is hoped that Clara Sexton, soprano, who has recently returned from studying in Italy, will be heard at one of the early concerts.

Genevieve Lee Goes to Paris.

Genevieve Lee, a graduate of the organ department at the New England Conservatory of Music and a very successful young musician of Boston, has gone to Paris, where she will remain probably for a year studying the organ with Guilmant. Miss Lee has been organist at St. Francis de Sales' in Roxbury. She expects to study voice with Sbriglia.

Still another of the one-act operas submitted in the celebrated Sonzogno competition has been put on the stage. This one, which is entitled "Gara antica" and was classed among the first thirteen in the "concours," has just been produced in Biella. The composer, Marie Tarenghi, who is a professor at the Institute for the Blind in Milan, studied at the Milan Conservatoire and was a favorite pupil of the late Alfredo Catalani.



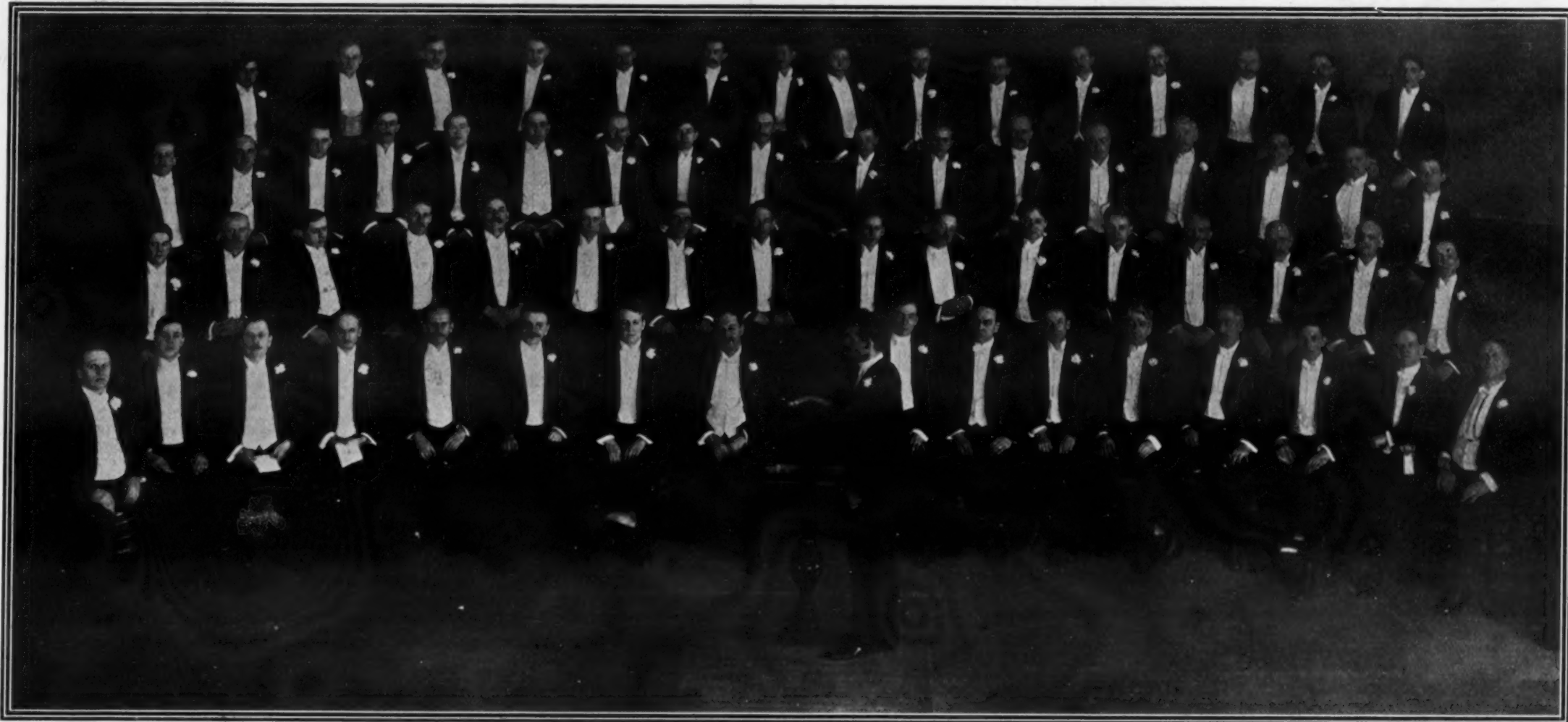
BERTHA CUSHING CHILD

Popular Boston Singer Who Will Give a Recital in Steinert Hall This Coming Season.

MANY NOVELTIES PROMISED FOR CHICAGO AUDIENCES

Directors of the Principal Orchestras and Choruses Prepare Programs Containing New Works--Loss of the Auditorium as a Concert Hall Felt by Musicians--Fine Offerings by the Thomas Orchestra.

By Charles E. Nixon



THE MENDELSSOHN CLUB OF CHICAGO, HARRISON M. WILD, DIRECTOR

CHICAGO, Sept. 23.—The first and most potential evidence of the loss of the Auditorium as a palace for the people in the musical way is contained in the prospectus of the Apollo Musical Club. This famous vocal organization will have its singing quota cut down to 300 voices and will have to give several extra concerts, or disappoint season ticket holders, who could not be accommodated in the more limited capacity of Orchestra Hall.

Commercialism cost this city its most perfect music hall—the old Central Music Hall—and the same grasping spirit, in fact, the same power of wealth, has leased the city's great opera house for such shows as play week in and week out, with Sunday performances and "popular prices." As far as musical attractions are concerned, they will have to give several extra concerts, or disappoint season ticket holders, who could not be accommodated in the more limited capacity of Orchestra Hall.

The season in a musical way, nevertheless, locally looks better than ever before, as a recapitulation of the prospects by the musical directors of the leading choral bodies indicates. The Orchestra Hall will evidently not have many dark days and fewer dark nights, as the season has been solidly booked. There will probably be two grand opera seasons at the Auditorium, time for them having been pre-empted last season.

The Thomas Orchestra Season.

Frederick A. Stock, director of the Theodore Thomas Orchestra, now enjoying a brief vacation in the White Mountains, writes *MUSICAL AMERICA* that he anticipates a busy and pleasant season and that the programs will have a good share of novelty. Frederick J. Wessels, the business manager of the orchestra, states that in the coming seventeenth season twenty-eight concerts will be given Friday afternoons and Saturday nights. The orchestral body, consisting of eighty-seven players, will have the same personnel as last season.

The following soloists have been engaged: Vocal, Mme. Johanna Gadske, Mrs. Corinne Rider-Kelsey, Emilio de Gogorza; piano, Katharine Goodson, Mme. Teresa Carreno, Mme. Olga Samaroff, Richard Buhlig, Josef Hofmann, Mrs. Fannie Bloomfield Zeisler, Ignace J. Paderewski; violin, Fritz Kreisler, Maud Powell, Mischa Elman, Leopold Kramer, Ludwig Becker;

cello, May Mukle, Bruno Steindel; harp, Enrico Tramonti.

The first program of this season and its immediate successors have been arranged as follows:

First program, October 11 and 12—Suite No. 3, D Major, Bach; Symphony No. 2,

ist, Katharine Goodson)—"Rondo Infinito," Opus 42, Sinding; Overture, "Eine Nordische Heerfahrt," Hartmann (first time); Concerto for Pianoforte, A Minor, Opus 16, Grieg; Symphony No. 1, C Minor, Opus 68, Brahms.

Fourth program, November 1 and 2



FREDERICK A. STOCK

Conductor of the Theodore Thomas Orchestra

D Major, Opus 36, Beethoven; Symphonic Poem No. 6, "Mazeppa," Liszt; "Traume," a Study to "Tristan and Isolde," Wagner; Military Polonaise, Opus 53, Chopin.

Second program, October 18 and 19—Huldigungsmarsch, Wagner; Jour d'été à la Montagne, d'Indy (new); Lyric Suite, Opus 54, Grieg (first time); Symphony No. 4, F Minor, Opus 36, Tschaiakowsky.

Third program, October 25 and 26 (solo-



CLARENCE DICKINSON

Conductor of the Chicago Musical Art Society

(Popular Concerts)—Overture, "In Italy," Goldmark; Serenade for Wind Instruments, Opus 7, Strauss; Prelude to "L'Après-Midi d'un Faune," Debussy; Norwegian Rhapsody, Lalo; Scherzo Fantastique, Opus 25, Suk; Ball Scene (for all the violins), Hellmesberger (first time); (a) Improvisation, and (b) Symphonic Waltz, Stock (first time); Marche Slave, Opus 31, Tschaiakowsky.

Apollo Musical Club.

Harrison M. Wild, director of the Apollo Musical Club and the Mendelssohn Club, has projected the most important season in the history of these notable organizations. The Apollo Musical Club will inaugurate its work with the annual repetition of "The Messiah" on Wednesday evening, December 25, with a repetition on Friday evening, December 27.

The soloists will be Sybil Sammis, soprano; Christine Miller, contralto; Reed Miller, tenor, and Arthur Middleton, bass. The second pair of concerts will be given Monday and Tuesday evenings, February 17 and 18, presenting a novelty, "The Children's Crusade," by Gabriel Pierné. This composition created a sensation at its production last January in Paris and received the prize offered by the municipality. A few months later it was welcomed with equal fervor in Germany.

The soloists of this concert are Mrs. Viola Waterhouse, soprano; Harriet Cropper, contralto; Frank Ormsby, tenor, and Gustaf Holmquist, bass. The third series of concerts, on April 13 and 14, will be devoted to "St. Mathew's Passion Music," by Bach. This great work created a profound interest here last Spring, and the soloists will be Shanna Cumming, Miss Spencer, contralto; Nicholas Douty will be the *Evangelist*, and Herbert Witherspoon and Hans Schroeder will sing the bass and baritone parts. Owing to the smaller stage of Orchestra Hall, the Apollo Club having been forced out of the Auditorium, the chorus will be reduced to 300 singers. In the presentation of "The Children's Crusade" the regular choral body will be augmented by a children's choir of 150 voices and a ladies' quartet.

Director Wild has already begun rehearsal of Bach's Mass in B Minor, the greatest of all choral works, and this week starts out to rehearse "The Children's Crusade."

The Mendelssohn Club.

Mr. Wild promises a most important and interesting series of concerts by the Mendelssohn Club. This fine choral body will during the coming season repeat seven of the 300 works that have thus far been sung at its concerts; it will present twenty-seven new works for the delectation of the musical public. Thus far soloists have only been engaged for the two last concerts—Sybil Sammis, soprano, and Emilio de Gogorza, baritone. Among the compositions

(Continued on page 19.)



David Bispham.



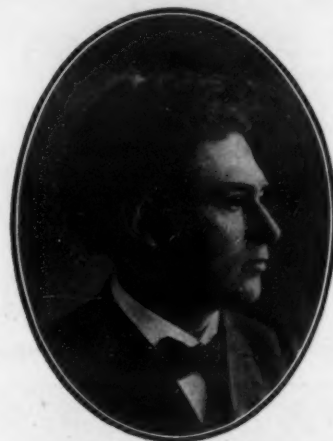
Mme. Marcella Sembrich.



Walter Damrosch.



Mme. Johanna Gadski.



Harold Bauer.



Mme. Eleanore de Cisneros.



Rudolph Ganz.

1907
SEASON

1908



Charles W. Clark.



Mary Hissem de Moss.



Kelley Cole.

Unrivalled Array of Artists

UNDER THE DIRECTION OF

LOUDON CHARLTON

CARNEGIE HALL

NEW YORK



Emily Stuart Kellogg.



Ellison Van Hoose.



Miss Marie Nichols.



Francis Rogers.



Cecilia Winter.



Albert Rosenthal.



Miss Clara Clemens.



THE FLONZALEY QUARTET

CHICAGO'S COMING SEASON OF MUSIC

(Continued from page 17.)

never before sung here are, according to Director Wild, "Autumn," A. Brune; "King Olaf," Prothero; "To Me," Prothero; "A Devastating Storm," Bliss; "Hymn Before Action," H. W. Davies; "Call of Spring," Max Reger; "God Is My Guide," Schubert, and three compositions of Berlioz.

The Chicago Madrigal Club.

D. A. Clippinger, the musical director of the Chicago Madrigal Club, an organization of the first class, now in its seventh year, anticipates much labor and expects equally fine results in the work of this season. The thirty singers of the original choral body will be the same as last season, but the associate membership has been largely increased this year and happily comprises the very best people. The two concerts this season will be given in the middle of December and the latter part of March. Among other selections the following will be presented: "Four Songs from 'The Bavarian Highlands,'" Elgar; "Evening Scene," Elgar; "Weary Wind of the West," Elgar; "When Flowery Meadows Deck the Year," Palestrina (1590); "The Fairy Queen" (sixteenth century), Thomson; "Ye Singers All" (sixteenth century), Waelrent; "Corydon, Arise" (from set of Elizabethan Pastorals), arranged by Stanford; "The Fountain," Rheinberger; "My Longshore Lass" (dedicated to D. A. Clippinger and the Chicago Madrigal Club), Franz C. Bornschein; "A Hunting Song," Mendelssohn; "The Wood Minstrel," Mendelssohn; "Surrender of the Soul to Everlast-in Love," Cornelius; Novelties, "Russian and Turk," Ernest Nichol; "Bold Turpin," Dr. J. Frederick Bridge.

Chicago Musical Art Society.

The second formal season of the Chicago Musical Art Society will be opened December 3, the second concert of the series being given March 19, under the direction of Clarence Dickinson. This organization, which is organized after the Saint Gervais in Paris, and the Musical Art Society of New York, enlists half a hundred singers, most of them being well-known professionals. Several of the leaders who are abroad will be missed this season; but as this artistic organization has a waiting list as long as its active membership, there has been no trouble in filling the depleted ranks.

Director Dickinson has already told the readers of MUSICAL AMERICA something about the repertoire of this organization during the coming season, but has arranged to add a few more and eliminate some formerly nominated.

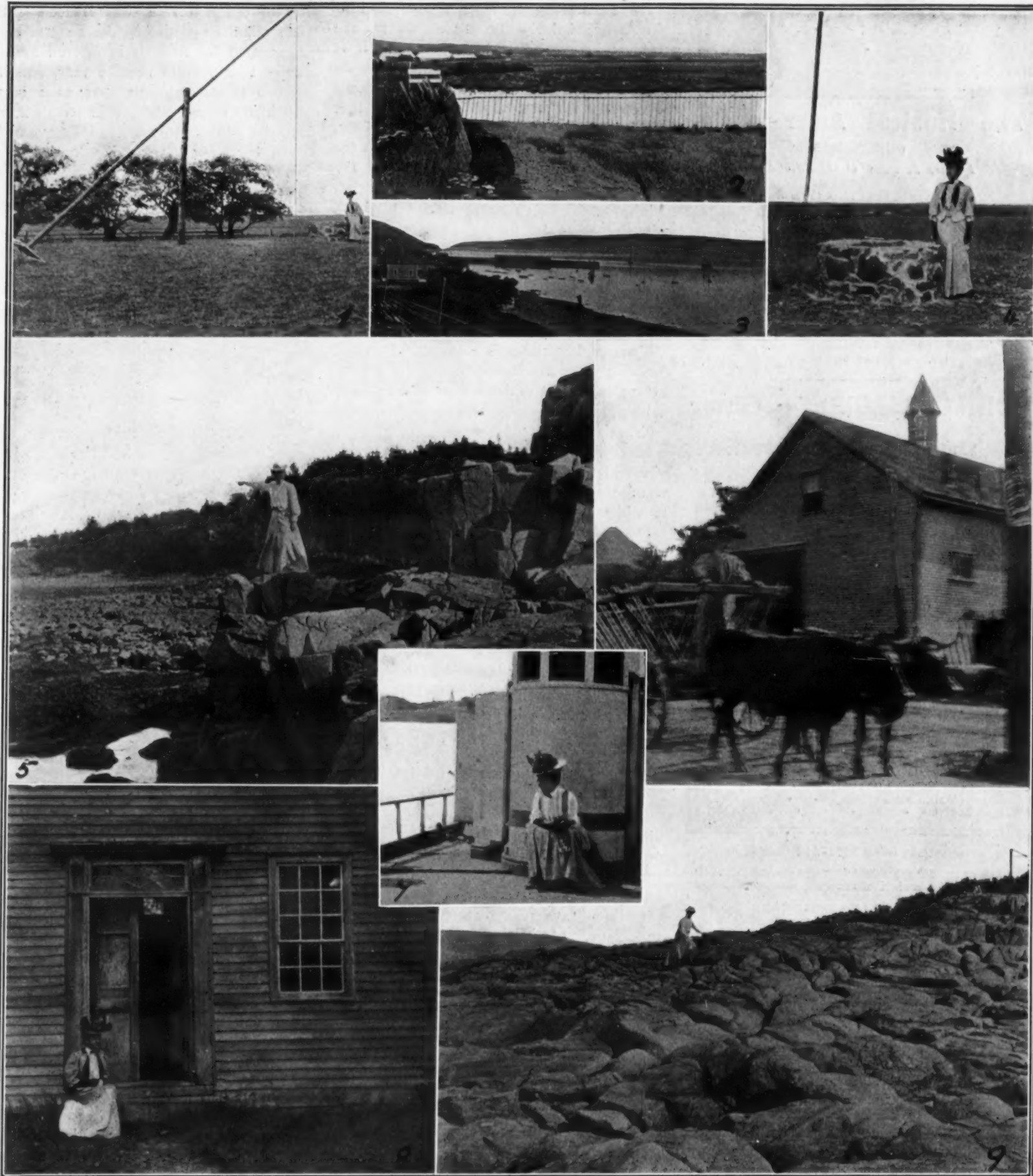
The Musical Art Society will give a cycle of six new sacred songs by Hugo Wolf that are stunning compositions. Another notable feature will be Grell's sixteen-part Mass, originally given in New York under the direction of Walter Damrosch, now presented for the first time in the West.

There will be novelties from the pens of Kessler, Brahms and Bruch; likewise pieces here for the first time from Palestrina, Bach and Schumann and an original modern composition by Gretchaninoff. All the music of the opening concert will be a capella; at the second concert there will possibly be an instrumental quartet accompanying.

"I suppose a great artist has to be studying constantly?"

"Yes," answered the prima donna; "if one isn't studying economy, one is usually getting so much money that getting rid of it becomes a study."—Washington "Star."

GREAT AMERICAN VIOLINIST ON HER VACATION.



MAUD POWELL IN THE "ACADIAN LAND."

- 1 Willows and Well Near Grand Pré. 2. The Dykes, Wolfville. 3. The Gap, from Digby. 4. Evangeline's Well Near Grand Pré. 5. Point Prim, on the Bay of Fundy, Where the Tide Ebbs and Flows Sixty Feet. 6. A Digby Oxomobile. 7. Crossing by Ferry to Grandville from Annapolis, the Second Oldest City on the North American Continent. 8. At the Door of Evangeline's Church, Grand Pré. 9. Another View of Point Prim, Where the Rock Formation Suggests That of the Giant's Causeway in Ireland

Maud Powell laughingly admits that there is some compensation for the sufferings of hay-fever, in the fact that certain physicians claim it to be a disease from which intellectual people suffer. Be that as it may, Mme. Powell betook herself to Nova Scotia early in August to seek surcease of sneezing, trusting that troublesome things like intellect might be coaxed into abeyance for a time.

To her surprise, she found complex

conditions up north in the land of Evangeline, to-wit: clear, sneezeless atmosphere, but also endless quantities of the most delicious fish, a beautiful country that invited to long lazy drives, yet which stirred the mind with its historic, romantic and poetic interest.

The Land of Evangeline! With its dykes, reminiscent of the early Acadian settlers who wrested the rich meadow lands from the sea; its wonderful old willows, near a splendid group of which Evangeline used to draw sparkling water from the historic well at Grand Pré, and the "Forest Primeval," where game roams

at will and birds of bright plumage sing unmolested.

A land rich in suggestion and so foreign in its peaceful quiet to the ordinary town "in the States," that the visitor finds the English language a bit of a shock, unconsciously expecting to hear a soft French patois instead. The accompanying pictures show Mme. Powell in some of her delightful wanderings in Acadia.

Mme. Powell is due at the Worcester Festival on October 3 and goes thence to the Middle West, where she begins her recital tour to the Pacific Coast.

SOLE
MNGT.



WALTER R.



ANDERSON



5 W. 38th St.
New York



Phone 349-38th
Cable
Cisum, N. Y.



F R A N K C R O X T O N **C E C I L J A M E S** **G E N E V I E V E W I L S O N** **G E N E V I E V E W H E A T** **R E I N A L D W e r r e n r a t h**
BASSO TENOR SOPRANO CONTRALTO BARYTONE

CLARENCE BIRD

CONCERT PIANIST
Cottachalk Lyric School
Kimball Hall Chicago, Ill.

HELEN ALLEN HUNT

CONTRALTO SOLOIST and TEACHER
Instructor in singing, Bradford
Academy, Haverhill, Mass.
Studio 514 Pierce Bldg., BOSTON



The Musical America Co.

PUBLISHERS

Published Every Saturday at 135 Fifth Ave., N. Y.

By THE MUSICAL AMERICA COMPANY, John C. Freund, President, address 135 Fifth Avenue, New York; Milton Weil, Treasurer, address 135 Fifth Avenue, New York; Leopold Levy, Secretary, address 135 Fifth Avenue, New York.

An independent Musical Newspaper, specially devoted to the musical interests of the United States and Canada.

JOHN C. FREUND - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS
MANAGER
Room 1001, 120 Boylston St.
Long Distance Telephone
570 Oxford

Chicago Office:
CHARLES E. NIXON
MANAGER
241 Wabash Avenue
Room 409
Tel., Harrison 4383

Montreal Office:
5, St. Lawrence Boulevard
C. O. LAMONTAGNE, MANAGER
Telephone, Main 4097

MILTON WEIL - Business Manager
JOHN LAVINE - Manager for the Musical Profession

SUBSCRIPTIONS:

For one year (including Postage)	\$1.00
Canada (including Postage)	2.00
Foreign (including Postage)	3.00
Single Copies	.05

Telephones: 5070-5071-642 Gramercy
(Private Branch Exchange Connecting all Departments)

NEW YORK, SATURDAY, SEPTEMBER 28, 1907

Musical America has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

All communications intended for publication in "Musical America" should be addressed to the Editorial Department.

MUSIC AS A BUSINESS.

So much is said, preached and printed about music as "an art" that people are apt to forget that it is also "a business," certainly to those who have to make their living by it.

Because of this we have the extraordinary and unreasonable attitude of many, even intelligent, persons who take it for granted that musicians should give their services, whenever called upon at social entertainments, fairs, for no higher reward than a begrudged "Thank you!"

The vanity of the musician is easily affected and as he never develops much business common sense he falls a ready victim to the selfish, ambitious of social prestige, who tell him that "to appear at one of their functions will help him so much among the very best people."

Then his fellow musicians call upon him to "help out" at this or that entertainment, so that it is quite possible for him to have performed many times in a season with little pecuniary result to himself.

If he be a teacher, appeals are constantly made to him to give his services for little or nothing "to encourage some young talent"—or he is asked to reduce his prices because some other teacher takes pupils for less than his charge.

What is the result?

After years of study, struggle and work most musicians find themselves unable to

make both ends meet and totally unable to make decent provision for old age.

Some will say that it is because musicians are notoriously bad managers, are reckless in expenditure. Others that it is because musicians have their thoughts on higher things and so care not to concern themselves with the commonplaces of life.

I think we shall find that much of the trouble is due to the unjust attitude to the musician and more particularly to the teacher.

The world owes much to its teachers, whether these be in the common schools or in colleges, in humble studios or high-class conservatories, and yet teachers are among the worst paid, while the mere idea that they are of all people entitled to a pension, in old age, is scouted.

True, a few musical personages of rare qualities make much money; the great number of musicians and teachers make barely a living.

What's the remedy?

More harmony among themselves, to begin with; more aggressiveness, a sterner stand against the exactions and impositions to which they are constantly exposed.

Don't laugh at the idea of a "Union" among musicians.

Compare the salaries paid and the recognition granted instrumental players in New York but twenty years ago with what they receive to-day and you must admit that the "Mutual Musical Protective Union," with all its stupidities—and these have been many, has accomplished much.

The doctors, the dentists, the lawyers, the architects, indeed most professional men have associations for self-protection.

Why not the musicians and teachers?

Whenever and wherever any form of human endeavor is not organized it will be ill-treated and will suffer. The musician or teacher who fails to exact a fair reward for work done degrades himself, his profession and his art.

It is a grave reflection upon the culture and sense of justice of the community that it has not accorded to the working and especially to the teaching musician proper recognition, socially as well as financially, and it is an equally grave reflection upon the character, self-respect and dignity of musicians and teachers that they stand it.

John C. Freund

THE SEASON'S FORECAST.

In this special issue MUSICAL AMERICA attempts to give a forecast of the general activities in the field of music, of which this country will be the scene during the season now beginning. It is necessarily impossible at this date to give a complete summary of the events the year will bring forth. A survey at the close of the season will show in what degree the elaborate preparations now in hand will be brought to maturity. But, even making allowance for some inevitable changes in the general schedule, indications at hand point to the fact that the cause of music in America will receive a powerful stimulus during the ensuing eight months.

It has become the custom to herald each succeeding season as the most brilliant the annals of the country have yet been able to chronicle. Even the most conservative estimate must recognize, however, that this country has never before been offered so lavish and varied a musical banquet as is now set before it. This statement is justified by the fact that never before has there been here at one time such an extensive galaxy of the foremost vocal and instrumental stars as will be arrayed before the American public this Winter.

While the opera situation in New York is primarily of local interest only, the influence of the impetus it has received during the past year and is aggressively acting upon cannot but radiate over a wide area. Then with the steady growth of the symphony orchestras in the smaller cities

and the springing into being of new choral societies everywhere, the demand for soloists of the first rank is increased. More than all, the appetite of the general public is whetted by what it is offered and becomes keener from year to year, and it is a natural development that each season should be more elaborate in its attractions than its predecessor.

An encouraging note is sounded in the growing desire apparent in music circles in all parts of the country to keep pace with the world's progress in art, to extend acquaintance with the products of the modern school of composition, while not neglecting the never-antiquated standard works in the gradual process of educating the public to an understanding and appreciation of music's language and inner meaning. Everywhere orchestras, choruses and chamber music organizations are broadening their scope, no longer content to restrict their efforts to the old conservative lines. There is increasing demand, too, for a greater range of the best literature in the smaller forms of the art. It is not unduly optimistic to assert that everywhere there are signs of a greater awakening musically than America has yet known, indicative of the ever higher status the public here is learning to assign the divine art.

In reviewing the names of the foremost artists before the public, both here and in Europe, it is a source of much satisfaction to note what a large and constantly growing percentage of them can be claimed as sons and daughters of this country. American voices have long since forced the world to recognize their superior possibilities, and steadily the American pianist, the American violinist and the American cellist are establishing themselves more formidable rivals to their Old World colleagues as candidates for public favor.

PADEREWSKI'S CHOICE.

Paderewski's statement in an interview reported on another page of this issue that he would rather play in the Middle West—Wichita, Kansas, for instance—than before a New York audience, is less incomprehensible than many of the artistically inclined may consider it at first sight.

Of all American audiences those of New York are probably the most difficult to please. This is attributable partly to the fact that no other city hears so much music as it does, the consequence being that its public is apt to be intolerant of even a temporary lapse from an artist's best form. The artist, conscious of this, is more likely to be keyed up to an unnatural nervous tension than when he encounters the fresh, spontaneous receptivity of unspoiled, unsuited listeners, generously appreciative of what they understand.

While the stamp of New York's approval is generally considered essential to a successful tour of the country, there is little doubt that the great majority of Paderewski's fellow-artists heartily concur in the sentiment he has expressed. Boston is another city of which the concert performer stands somewhat in awe, but as a rule it is easier to get into touch with one's audience there than in the metropolis.

It is fitting that American composers should occupy a prominent position in the program scheme for the Worcester Festival golden jubilee celebration. Frederick S. Converse's new dramatic cantata, "Job," composed especially for this occasion, will be coupled with the first part of the most eminent contemporary English composer's "Dream of Gerontius." On the following evening Horatio W. Parker's familiar "Hora Novissima" will be sung. Patriotism has been a pronounced trait of the policy governing the choice of works for the Worcester Festivals of recent years, as is revealed by a survey of the programs since 1900. Beginning with that year American composers have been represented almost uninterruptedly, in the following order: In 1900, Edward MacDowell; 1901, George W. Chadwick; 1902, Chadwick and Converse; 1903 and 1905, Chadwick; 1906, MacDowell.

PERSONALITIES



PIETRO TIRINDELLI

Tirimelli.—One of Cincinnati's most prominent musicians is Pietro Adolfo Tirimelli, who is a violinist of noteworthy accomplishments and has attained widespread recognition as a composer of pronounced individuality. Born in Conegliano, Italy, he studied first at the Milan Conservatory, then under Boniforti, and later with Grün in Vienna and Massart in Paris. He held important positions in Italy before coming to this country and was knighted in 1894. His one-act opera, "L'Atenaide," was produced in Venice in 1892; his other compositions include songs, pianoforte music and pieces for violin and piano.

Anthes.—Georg Anthes, the German tenor, who broke his engagement at the Royal Opera, Dresden, and by so doing forfeited his title of "Königlicher Kammer-sänger," in order to come to the Metropolitan Opera House a few years ago, is now singing at the Budapest Opera.

Blech.—It is probable that Felix Weingartner's successor as conductor of the symphony concerts at the Royal Opera House in Berlin will be Leo Blech, who was engaged to fill the vacancy as opera conductor caused by Dr. Karl Muck's absence in America.

Caruso.—Enrico Caruso, who is to sing at the Royal Opera in Berlin and the Court Opera in Vienna early next month, will also go to Copenhagen and Stockholm for a few appearances in those cities, where, it is said, his services will cost the managers \$2,800 a night.

Walker.—Julian Walker, the basso, will sing at Lowell, Mass., on October 28, as the opening event of his season, before making a November tour of the South.

Leoncavallo.—Ruggiero Leoncavallo's new opera "Maja" will have its first performance in Mexico this season. It will be sung in Spanish, and the composer will superintend the production.

Perosi.—Don Lorenzo Perosi, the Italian priest-composer, has been interrupted in his work on his new oratorio, "The Saint," by a long and severe illness. He is now convalescing at the villa where he wrote his oratorio "Moses" seven years ago.

Calvé.—Emma Calvé, who arrived in New York last week, passed the time away on the trip over from Naples by making and dressing rag dolls for the children among the steerage passengers, and finally concentrated all her skill upon one to be put up at auction for the benefit of the Seamen's Fund. For hair for the inanimate infant she drew upon her own abundant supply. The bidding began at \$100 and stopped at \$265, which Mrs. C. D. Phillips, of Philadelphia, paid for this unusual memento of a great artist.

Harris-Reinecke.—Zudie Harris-Reinecke, the Louisville pianist and composer, who, after living in Germany for a number of years, made a brief professional visit to this country the season before last, will spend this Winter in New York. She will bring out some of her new compositions during the season. As a pianist she was a pupil of Vladimir de Pachmann.

Ysaye.—Eugene Ysaye, the Belgian violinist, is to give two recitals in Queen's Hall, London, in the early part of December.

Galston.—Gottfried Galston, the young Berlin pianist, has been extending his reputation to London, Paris and other Continental centers during the past year. As a pupil of Leschetizky he was a fellow-student of Arthur Schnabel, another of the most conspicuous of the younger Berlin musicians. Galston's wife is an accomplished Russian pianist; Schnabel married Therese Behr, a popular contralto.

How Musical America Impresses Me

By Charles W. Clark

When I returned to America in January, 1906, for a tour, after an absence of about four years abroad, it seemed to me that the appreciation of music had increased everywhere in my own country, that the quality of program demanded was of a higher standard.

I had looked forward for some months with almost childlike pleasure to that tour, and, contrary to the rule, there was more pleasure in the realization than in the anticipation. Before leaving, arrangements were concluded for the coming tour, to commence in September and last through January, of which I have naturally the pleasantest anticipations. Commencing, as did my last tour in Van Wert, Ohio, the little town where I was born, and where my father has lived for sixty years, and where every man, woman and child is my cousin or a cousin of a cousin, the tour will extend South to New Orleans, West to Denver, North to Minneapolis, East to New York.

Artistic America seems to be keeping pace with commercial and financial America, and music is an important part of artistic America. The possibilities for musical America are unlimited. The best voices that go to Paris are American. American composers are being recognized by orchestras all over the world, and American songs of the better class are also making headway. In Berlin, London and Paris this year I have included American songs in my programs, singing them in English, of course. When some of our wealthy men will do for opera what they have done for the orchestras in New York, Boston, Chicago, Philadelphia and Pittsburg, American composers will come forward with American operas.

Paris and Berlin are full of Americans trying to learn to sing, and what a pity for many of them! They are told by their friends that they have beautiful voices, and they are sent off to Europe to study before they know the first thing about what they are going for, before they have proven in the least that they have any talent other than a mere voice, which is a small part of the necessary equipment. There are good teachers in Europe, and they are not all Europeans; there are also good teachers



CHARLES W. CLARK

in America, and they are not all Americans. Then why go to Europe to study before one has proven one's mettle? Europe is a good place for study, but America is a better place for Americans—for the groundwork at least, and I am convinced for much more.

The day will never come, in my opinion, when it will not be a good thing to go to Europe to study, just as I am sure that all the great artists who go to America or go from any one country to another develop. One must improve with a knowledge of another people and the one best equipped will take the most away.

*Yours truly
Charles W. Clark
Paris Sept 1st 1907*



It has not yet occurred to the dictionary-maker to classify "phonograph" as a feminine noun simply because it "talks back."—Exchange.

In the days when piano lessons were thought a necessary part of a young woman's education, without regard to aptitude, the head of a fashionable school in St. Petersburg asked Rubinstein how many hours a day her pupils should practice the piano.

"None," was the laconic response of the great pianist.—"Youth's Companion."

In solemn council assembled they were discussing the important question.

"Will she make a good queen?" asked the grave man who presided.

"She is beloved by the people," answered one.

"She is intellectually brilliant," added another.

"And has the art of winning hearts," urged a third.

"And she is wonderfully beautiful," murmured the youngest of the conclave.

"But," broke in the grave man, "can she do a rattling good whirlwind dance with a flip-flop at the end?"

Sadly they shook their heads. Alas, she could not, and of what use was a comic opera queen who lacked this essential?—Kansas City "Star."

A surgeon was conducting his students through a hospital, remarking on the various cases under treatment. They arrived at a bed on which a patient lay, and the professor stopped.

"From the nature of the illness the patient is suffering from," he said, "I can, by using my powers of deduction, tell you his occupation. You are a musician, are you not?" he added, turning to the patient.

"Yes, sir," replied the sufferer.

"And you play a wind instrument, I can see."

"Yes, sir, I do."

"Just as I gathered from the symptoms! That pernicious blowing does more injury to the lungs than—"

"Begging your pardon, sir," interrupted the patient, with effort, "I plays a concertina!"—Exchange.

The Weber Piano of To-day

THE really great pianos of Europe and America—those possessing a distinct individuality—can be numbered almost on the fingers of one hand. In this very limited class the Weber Piano has held a place ever since that genius of pianoforte construction, Albert Weber, brought it into existence in the year 1852.

Piano standards are constantly being advanced. The ranking piano of fifty or even ten years ago cannot retain its premier position, unless it has made rapid strides forward. Standing still in these days means distinct retrogression.

No piano has of late made such rapid progress, has so notably advanced its artistic standards, as the Weber. The musical world has been quick to appreciate this fact, and one great artist after another has added the weight of his personal endorsement to the Weber's prestige.

The Weber Piano of to-day has progressed beyond the point where it ranks merely as "one of the few great pianos of the world." In view of the preference being given it by the foremost pianists and musicians of the world, and of the fact that its artistic ideals are constantly being promoted by the greatest corps of musical and constructional experts ever assembled, the Weber yields precedence to no other piano whatever, here or abroad.

THE WEBER PIANO COMPANY
AEOLIAN HALL, 362 FIFTH AVENUE, near 34TH ST.

LESLEY MARTIN'S CAREER AS TEACHER

Instructor, Critic, Pianist and Accompanist Has Trained Many Well-Known Singers.



LESLEY MARTIN

Instructor of Singing, Critic, Pianist and Accompanist

From Porpora, through Bordognis and down to the Lampertis, the training of true singers has not varied. What Walter Pater, in speaking of Watteau, called the "tact of omission," constituted the basis of all practice. Beginning at the beginning, in a steady growth to power, these men lived up to an ideal which embodied the

use and control of tone, from the living thread to its full bloom throughout the range.

Obviously the golden meaning of bel canto is only to be obtained through following this ideal and practice, and Lesley Martin aims as a teacher to develop singers of this type. Born in Kipling's native India, educated in France, Germany and England, with an experience of twenty years of American music, Mr. Martin understands the eclecticism of American standards. Then years as teacher and as music critic in San Francisco with profuse writing for the journals of the Pacific metropolis on all artistic subjects, go to making rounded experience. An equal period of close work, teaching professional singers in New York, sums up a busy life as teacher, critic, pianist and accompanist.

Some of Mr. Martin's singers are Suzanne Baker, Mable Wilbur, Cora Cross, Pauline Fredericks, Julia Galvin, Nellie Hart, Marion Stanley, Estelle Ward, Ruth White, George Bemus, William Burt, George Gillet, John Hendricks, Dr. Eugene Walton Marshall, Fiske O'Hara, Horace Wright, Winifred Young and many other singers now before the public in opera and church work.

IS 79, STILL TEACHES.

Mme. Brinkerhoff Remembered by Many Pupils on Her Birthday.

The eighth of this month marked the Seventy-ninth birthday of Mme. Clara Brinkerhoff, who, in her prime was one of the favorite opera stars in America. Mme. Brinkerhoff is still living in New York, at No. 331 East Thirty-first street, and has by no means relaxed her interest in music.

Despite her advanced years she is still teaching. On her birthday Mme. Brinkerhoff was remembered by many of her former pupils who sent their greetings from New York, Brooklyn, Chicago, Washington and other cities.

BISPHAM

American Tour, 1907-8, Now Booking
For Terms and Dates, Address
LOUDON CHARLTON, - Carnegie Hall, - NEW YORK
EVERETT PIANO USED

PLANS OF BALTIMORE SINGING SOCIETIES AND MUSIC SCHOOLS

BALTIMORE, Md., Sept. 23.—So far as musical entertainment to be provided by local talent and local organizations is concerned, Baltimore followers of the art have much to anticipate. Joseph Pache, director of the Baltimore Oratorio Society, is busy preparing his plans for this organization, which bids fair to have a season of successes.

Mr. Pache became director of the Baltimore Oratorio Society in 1894. He was sought for, and found, and placed in command by those assured of his fitness to continue the work of predecessors. He has not failed in the mission. He has added a powerful branch to the home society, by creating one of the most promising oratorio societies in the country in York, Pa.

The remarkable precocity of the Baltimore Oratorio Society, bringing it into na-



LYRIC HALL, BALTIMORE

Baltimore's Principal Auditorium for Orchestra and Choral Concerts and Operatic Performances

hundred and forty members, it was invited by no less a leader than Theodore Thomas, to make part of a great New York Music Festival, with old societies from New York and Philadelphia, before 12,000 people, and with Materna and those of her day and class, as soloists.

Some of the Active Workers.

George T. M. Gibson was elected president of the Oratorio Society in 1896 and up to this day has been ceaseless and powerful in exerting his influence in harmony with all the best intentions of the society. In addition, he is a musician of rare intuition, life-long experience, consummate taste, and firm integrity in all art matters.

William Knabe, vice-president of the society, is a man prominent in Baltimore as one of the city's leading business men. He is not only interested in things musical, but is ever ready to further any cause which will reflect credit on his native town. Both he and his brother, Ernest Knabe, Jr., have been untiring in their efforts to maintain the standard of the Oratorio Society, and have always given liberally of their time and means in its behalf.

The other officers who have given invaluable aid to this cause are Hugh Jenkins, secretary; Charles M. Hatter, Jr., treasurer; T. Buckler Ghequier, librarian, and these directors: B. N. Baker, Charles E. Dohme, A. W. Schofield, T. H. Disney, J. E. Dieffenderfer, Henry G. Penniman, John B. Ramsay, Ernest J. Knake, Jr., Tunstall Smith, J. H. Adams, Dr. Thomas Stockham Baker, Dr. John S. Fulton, Charles Morton, Charles Weber, Jr., J. K. Shinn and Frederick H. Gottlieb.

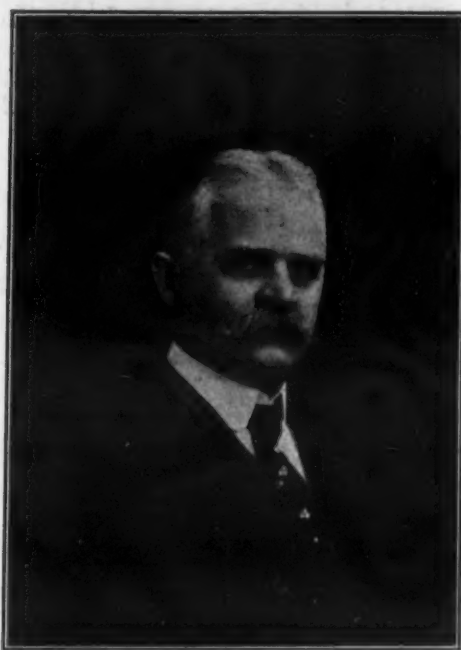
Baltimore's Musical Art Club.

The Musical Art Club of Baltimore has a membership comprising thirty of the best male solo singers of the city, organized under the direction of the distinguished composer, David S. Melamet. The untiring efforts of Mr. Melamet, coupled with the splendid material of the club, have achieved results which have called forth the heartiest commendations of the press. At a concert given last season the entire program, with a single exception, was "a capella" and therefore depended on the artistic skill and sense of intonation of the artists taking part. Mr. Melamet succeeded in obtaining excellent effects. The audience was composed largely of organists, choir leaders and professional musicians who were delighted with the entire program. During the coming season the Musical Art Club will give two subscription concerts and one extra concert. Negotiations are now pending for the best soloists in the country to appear at these concerts. G. F. Kranz is the president of

the society. There were eighteen members originally, but this season the membership has been increased to thirty soloists. The members at the concert given last May were as follows: Tenors—Dr. Conrad Uhlig, William H. Taubert, Jesse S. Edwards, A. Cookman Leach, Hobart Smock, Frederick H. Weber, John P. Tingle, Harry C. Williams, A. C. Wahle, F. M. Supplee. Basses—William G. Horn, Ambrose H. Bailey, James H. Blake, Roman Steiner, John D. Wright, Sol. N. Frank, John G. Baling, R. F. Fleet, H. D. Eastman.

David S. Melamet's Career.

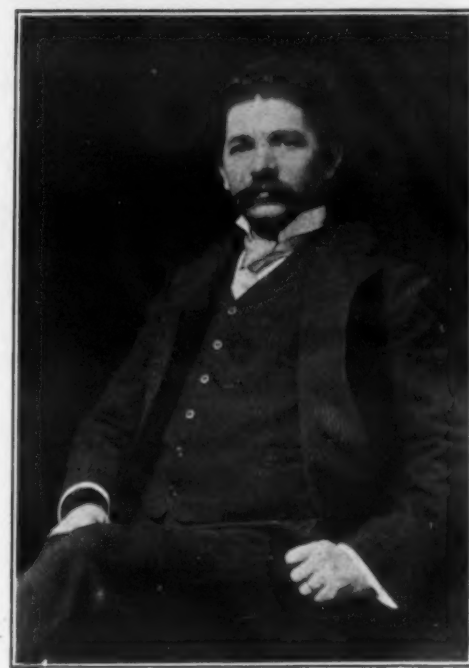
David S. Melamet, director of the Musical Art Club, was born in Prussia in 1861. He was celebrated while a boy for his fine soprano voice and made a concert tour when twelve years old. He studied in Berlin under Kulluk, Tiersch and Becke and became a singer and chorus



JOSEPH PACHE

Director of the Baltimore Oratorio Society

tional notice in its second year, has been ascribed as largely due to the existence in the city of the Peabody Conservatory, an endowed institution, giving exceptional advantage to musical gift, and centering the public mind upon music values. In its second year, when numbering some seven



DAVID S. MELAMET

Director of the Baltimore Musical Art Society

ANTIQUE VIOLINS THE WILLIAMS COLLECTION Established 1849



Our old violin parlors contain upwards of 500 specimens of the Italian, French, English and German schools, besides a unique collection of ancient Lutes and Viols of the 15th and 16th centuries.

Catalogue upon request

THE WILLIAMS AND SONS CO., LTD

Violin Experts and Collectors
143 Yonge St., Toronto, Canada

The World's Greatest Violinist **SEASON 1907-08**

FRITZ KREISLER
HENRY WOLFSOHN
131 East 17th St.,
New York
STEINWAY PIANO

The Chicago Piano College
Stands for PIANO-MUSICIANSHIP
For Catalogue and Concert Tickets address, CHARLES E. WATT, Director, Kimball Hall, 243 Wabash Avenue

EMMA D. BURKE VOICE DEVELOPMENT
Studio 406 Kimball Hall
Chicago, Ill.
CIRCULAR ON REQUEST

FRANCIS FISCHER POWERS
Voice Specialist. Teacher of the Art of Singing
(Powers-Block Salts. CARNEGIE HALL)
New York, N. Y.



PRICE-COTTLE Conservatory of Music
2108 7th AVENUE
Cor. 128th St., N. Y.
A CORRECT TECHNIC
AN ARTISTIC
INTERPRETATION
The pupils attending this class have a lesson and practice EVERY DAY. Monthly recitals are given.

HALEY'S WASHINGTON ORCHESTRA-BAND
WM. A. HALEY, Conductor
Inaugural Ball, President McKinley's First Administration, alternating with the Victor Herbert Orchestra.
Inaugural Ball, President McKinley's Second Administration, alternating with the U. S. Marine Band.
Inaugural Ball, President Roosevelt's Second Administration, alternating with the U. S. Marine Band.
Seventeen consecutive months at Steel Pier, Atlantic City, N. J., Woodside Park, Philadelphia, Zoological Park, Cincinnati, O., Luna Park, Washington.
The only Civilian Band ever engaged for the White House State Dinners.
J. J. BROOKS, Manager
743 DREXEL BUILDING PHILADELPHIA, PA.

H. HUMPHRIES VOICE SPECIALIST
Teacher of the Art of Singing
Correct Breathing, Voice Production and Interpretation.
Conductor N. Y. Banks' Glee Club 226 West 78th St., NEW YORK

THE PITTSBURGH ORCHESTRA
EMIL PAUR, Director



Season commences Friday, November 1st, Carnegie Music Hall, Pittsburgh. Information as to available touring dates may be had from

W. T. MOSSMAN, Manager, 336 Fourth Avenue, Pittsburgh, Pa.

SOUSA AND HIS BAND
JOHN PHILIP SOUSA
CONDUCTOR
Sept. 23rd, Monday, Mitchell, S. D.
24th, Tuesday, " "
25th, Wednesday, " "
26th, Thursday, " "
27th, Friday, " "
28th, Saturday, " "
NEW YORK HIPPODROME
SUNDAY EVENING, DECEMBER 15th

BALTIMORE MUSICAL PLANS

(Continued from page 22.)

conductor. He came to New York in 1888. In 1889 he succeeded Fritz Fincke as director of the Germania Männerchor in Baltimore. In 1892 he won with his "Columbus" the prize which had been offered for the best cantata for the German Columbian celebration in New York.

In 1899 Mr. Melamet won, with the United Singers of Baltimore at the Sängerkongress in Brooklyn, the Wagner Bust for his composition "Departing." The Wagner Bust now stands in Druid Hill Park.

Peabody Conservatory Opening.

The fortieth season of the Peabody Conservatory of Music opens October 1. The conservatory was established in 1868. It is designed, as expressed in the language of its founder, George Peabody, to be "adapted in the most effective manner to diffuse and cultivate a taste for music by providing a means of studying its principles and practicing its compositions, and by periodical concerts, aided by the best talent and most eminent skill within the means of the trustees to procure."

The Peabody Conservatory is one of the few endowed institutions of its kind in this country. Throughout the season recitals of instrumental and vocal music are given by the students, to which their friends and the public are admitted free of charge. At the close of the season there are exhibition concerts in which only the most advanced students take part and to which the public is also invited. One hundred and thirty-five concerts were given in the course of the past season.

Study of Chamber Music.

A string quartet meets once a week for the study of chamber music. All students of the conservatory are permitted to attend these meetings, and the most advanced pupils in piano are given frequent opportunity of playing with the quartet. A students' orchestra will be organized during the coming season under the leadership of Director Randolph.

The conservatory provides each season a series of concerts by the leading artists of the day. There are twelve free Sunday organ recitals by Baltimore organists assisted by vocal and instrumental soloists.

Harold Randolph's Influence.

Harold Randolph, director of the Peabody Conservatory of Music, has been serving in that capacity since the Spring of 1898. Under his management the conservatory has been broadened in its scope and is constantly extending its usefulness. Mr. Randolph was born in Richmond, Va., and obtained his entire musical education at the Peabody Conservatory of Music. He has appeared in concert in most of the Eastern cities, where he has played with the Boston Symphony Orchestra, the Theodore Thomas Orchestra, the Philadelphia Orchestra, and repeatedly with the Kneisel Quartet, in addition to innumerable recitals. Mr. Randolph is also director of the Bach Choir, which gives the very best concerts during the season.

Germania Maennerchor Plans.

The Germania Männerchor is now busy with rehearsals for its season's concerts, the first of which takes place on October 21.

Theodore Hemberger, conductor of the Germania Männerchor Singing Society, has served the Germania in that capacity for four years. The musical events of the society during that period have proven that the Germania has served itself and Baltimore well in calling here an artist of

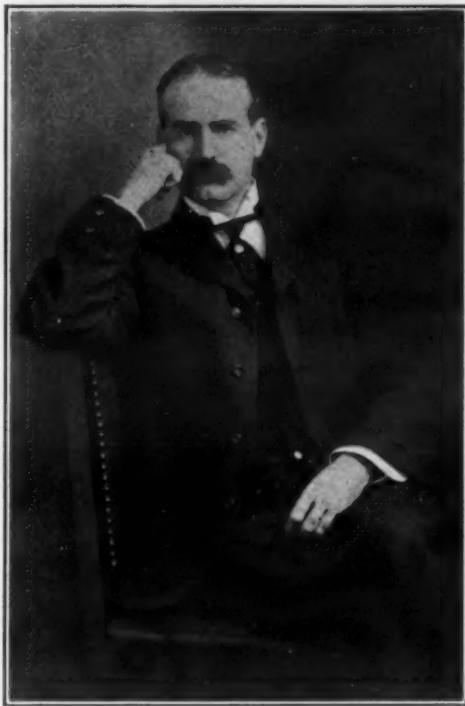


Photo Copyright by Meredith Janvier.

HAROLD RANDOLPH

Director of the Peabody Conservatory of Music, Baltimore

Mr. Hemberger's capabilities. He is a violin soloist of rare attainments, having studied under the late Joseph Joachim.

Mr. Hemberger is also conductor of the German United Singers of Baltimore and has in view important musical events in connection with that organization and the Germania Männerchor. On Sunday, October 13, there will be a concert in Druid Hill Park under his direction by the German United Singers of Baltimore in connection with the celebration of Old Home Week.

The Maryland College of Music.

The eleventh season of the Maryland College of Music opened September 16. The branches of study include harmony, composition, piano, violin, cello, organ, mandolin, guitar, flute, voice culture, solfeggio, all orchestral instruments and history of music.

Alfons W. Schenuit, director of the Maryland College of Music, has charge of the piano and organ departments. The scope of the college has been greatly enlarged and extended under his management. He is a native of Pittsburg, Pa., and began his studies under his father, the late Henry J. Schenuit, who was himself an eminent musician. Piano, violin

and organ were at the beginning of his career his instruments. He was first violinist of the Pittsburg Symphony Orchestra and director of an orchestra of the same city. Among his teachers in piano playing were: Prof. Ludwig Zitherbart, graduate of the Leipzig Conservatory, Prof. Carl Faelton, the distinguished pianist who was most enthusiastic in praise of his pupil, and Mrs. A. K. Virgil, founder of the renowned new system of piano playing which has been adopted here and in Europe. W. J. R.

SOUTHWEST IS ACTIVE.

Musical Societies Take Up Rehearsals, Arizona to Have Its "Messiah."

LOS ANGELES, Sept. 23.—Active rehearsals of the musical societies throughout the Southwest have been generally taken up, and during the rest of the year a variety of productions is promised.

Among these is an ambitious Arizona presentation of "The Messiah" in the Spring.

The local clubs are earnestly at work, and the concert results of the present grinding may be looked for before many weeks.

The Apollo Club plans several things, and in all probability will make at least three public appearances before another Summer.

In outside towns there will be at least half a dozen late Autumn or early Winter offerings of "The Messiah," and the services of a large number of local soloists will be called into requisition.

The interest of these outside towns in good music is one of the best signs of artistic prosperity. The celebrated artists who visit the Coast are coming to know each year a wider and more profitable field for their endeavors. And as the number of paying "stands" increases by so much more will the big city profit, for the grand pianist and the great violinist and the great soprano, like the vaudeville actress and the humble minstrel man, move only upon financial bearings.

The Spinnet Club, of Redlands, one of the foremost out-of-town organizations in this part of the country, will entertain several distinguished visitors.

A CAPELLA PLANS.

Milwaukee Chorus Will Give Three Concerts This Season.

MILWAUKEE, Wis., Sept. 23.—William Boeppler, who recently accepted the direction of the reorganized A Capella Choir of Milwaukee, is planning for three concerts to be given during the Winter months. Mr. Boeppler is making an effort to place Milwaukee's name higher in rank among musical cities of the nation.

He said: "I am well aware of the seriousness of the task I have undertaken. But Rome was not built in a day, and I am sure that with time we can build up a fine organization. For the present we will take only simple choir music. Later we will decide upon our prospectus. We are rapidly gaining in membership, and peace will permanently succeed the warlike attitude which pained the choir until recently." M. N. S.

The Teatro Lirico, Milan, which will reopen on October 5, will give Giordano's "Marcella" and Seppelli's "Le Voile rouge" as novelties this season.

UMBERTO BUCCHIERI IS NOW IN CHICAGO

Noted Italian Tenor Will Appear in Concerts During the Coming Season.



UMBERTO BUCCHIERI

A New Portrait of Italian Tenor, Appearing in "Rigoletto."

CHICAGO, Sept. 23.—Umberto Bucchieri is the youngest tenor in Italy, of note, having sung in the principal theatres of his country and France, Florence, (Bologna), Arezzo, Siena, Rome and in France, Monte Carlo, Monaco, Nice and many other cities. During the past season he was engaged as leading tenor for the Mexico and Central American tour with the Lambardi Opera Company.

He has an extensive repertoire and sings fluently in four languages. He is a pupil of the great Italian teacher, Sully, who is also the professor of the celebrated baritone, Sammarco, who will sing at the Manhattan Opera House in New York City this season.

Philip Ray of the Dunston, Collins Musical Agency, after hearing Mr. Bucchieri's voice, has engaged him for many concerts and recitals this coming season.

He is a member of the faculty at the Chicago Conservatory this year, remaining in Chicago to perfect the English language.

C. W. B.

Magda Dahl's Debut.

Magda Dahl, soprano, pupil of Ethel Reid, made her first appearance in grand opera as Gilda in "Rigoletto" on Tuesday evening of last week with the Van den Berg opera company at the West End Theatre and scored a decided success.

Francis Thomé, who is principally known in America as the composer of "Simple Aveu" and other piano morceaux, is writing the music for a new work by Henri Cain, "La Belle au Bois dormant."

THE ADAMOWSKI SZUMOWSKA TRIO

Mrs. Szumowska—Mr. T. Adamowski—Mr. J. Adamowski

Management: W. S. BIGELOW, Jr., 687 Boylston St., BOSTON

The Mason & Hamlin piano exclusively used

BERNHARD — Now Booking — VIRGINIA LISTEMANN LISTEMANN
The Distinguished Violinist Soprano
Management W. S. Bigelow, Jr., 687 Boylston St., Boston

ROSA LINDE : NELLIE WRIGHT
CONTRALTO SOPRANO
Management W. S. Bigelow, Jr., 687 Boylston St., Boston

GIUSEPPE PICCO
ITALIAN GRAND OPERA BARITONE
(A Baritone voice of great power, with notes of magnificent fullness and breath)
Operas, Oratorios, Concerts, Recitals, "at Homes"
Manager: W. S. BIGELOW, Jr., Boston, Mass. 687 Boylston St.

FAREWELL TOUR OF

VLADIMIR DE PACHMANN

The World Renowned Pianist

From Sept., 1907

To

June, 1908

BALDWIN

PIANO

USED

Direction:

Arnold Somlyo
Carnegie Hall
New York



MAY MUKLE

"The Maud Powell of 'Cello'"

Available
JANUARY to
MAY, 1908.

Address

FRANCHE & TURNER
1402 Broadway, NEW YORK CITY



SIGISMUND STOJOWSKI

Head of the Piano Department, New York
Institute of Musical Art. Accepts a limited number of engagements. Address:
HENRY WOLFSOHN
131 East 17th Street, New York

*NOTED ARTISTS under management of W. S. BIGELOW, Jr., BOSTON
For Season 1907-1908*



MISS VIRGINIA LISTEMANN
Noted Lyric Soprano, Chicago



MME. ROSA LINDE
Contralto New York
One of the World's Great Singers



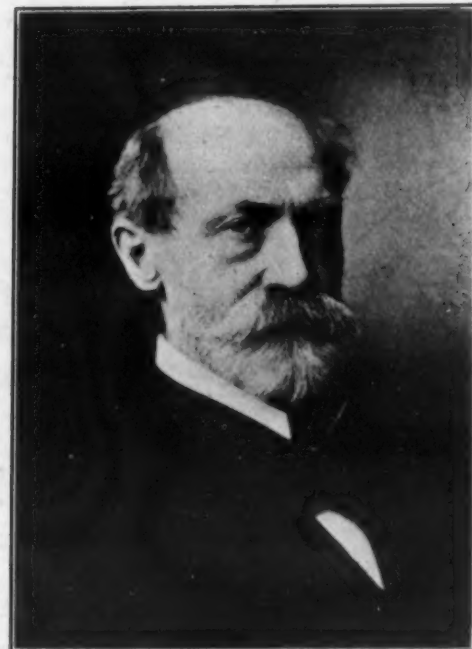
MISS NELLIE WRIGHT
Dramatic Soprano New York



THE FAMOUS ADAMOWSKI TRIO
Mme. Szumowski, Piano; Timothee Adamowski,
Violin; Josef Adamowski, 'Cello



SIG. GIUSEPPE PICCO
Italian Grand Opera Baritone



MR. BERNARD LISTEMANN
The Distinguished Violinist



MME. ANTOINETTE SZUMOWSKA
The Eminent Polish Pianist

Available Dates Now Booking

W. S. BIGELOW, Jr., 687 Boylston St., BOSTON

PHILADELPHIA MUSIC LOVERS ANTICIPATE MANY TREATS

Hammerstein's Proposed Invasion of Quaker City Quickens Interest in Operatic Affairs---Carl Pohlig Maps Out Season for Symphony Orchestra---New Conductor is Already Gaining Many Friends---What the Choral Societies and Local Musical Organizations are Planning.

By A. H. Eyles

PHILADELPHIA, Sept. 23.—The coming musical season in Philadelphia, according to present appearances, promises to be more than usually aggressive and progressive. Taking the field of grand opera first, while it is now doubtful if Philadelphia will be immediately benefitted by the magnificent arrangements made by Oscar Hammerstein for the production of grand opera here during the coming season, there can be no question that the positive announcements of his plans for Philadelphia for the season of 1908-9 will quicken the activities of the Conried Metropolitan Opera Company, and it may confidently be expected that the *laissez faire* policy pursued in Philadelphia in past seasons will this year be abandoned, and that in the matter of principals, scenery and general ensemble Philadelphia will be offered the best that the Metropolitan Opera Company can give.

The local operatic society, which by its performance of "Faust" last season not only amply justified its formation, but proved that with entirely local talent it could favorably compare with more pretentious national organizations, puts forth a most imposing season's program.

On the evenings of November 7 and 12 it will produce at the Academy of Music the opera "Aida"; on January 30 it will repeat "Faust" on a more elaborate scale than marked its performance, and later in the Spring "Martha" will be given. The double cast for "Aida" is announced as follows: *Aida*, Mildred Faas and Isabel Buchanan; *Amneris*, Clara A. Yocum and Virginia Bisler; *High Priestess*, Edna L. Crider and Elizabeth D. Nash; *Radames*, Charles W. Tamme and Frederic C. Freemantel; *Ramfis*, Frederic Ayers and Henri G. Scott; *Amonasro*, George Russell Strauss and W. Preston Tyler; *King*, Lewis G. Howell and T. Foster Why; *Messenger*, J. H. Cromie, Jr., and John P. Morris. The arrangements for the production of "Aida" have been on a most elaborate scale. The Philadelphia Orchestra will render the instrumental music. There will be a chorus of 200 picked voices, a ballet of thirty-two, a boy slave ballet of twelve, and the Egyptian army will be impersonated by two of the highest-rated companies of the National Guard of Pennsylvania, viz., Co. E, 1st Regiment, and Co. I, 3rd Regiment, or 124 soldiers in all. The scenery, costumes and properties generally are of the newest and best type, many made specially for the occasion.

Rehearsals have continued with only a brief intermission throughout the Summer under the expert guidance of the musical director, Prof. S. Behrens and Chorus Master Stanley Muschamp. The stage management will be as before in the capable hands of Edward S. Grant. When it is considered that every one in the organization, even including the principal singers, give their services gratuitously, it can readily be seen that Philadelphia has good reason to be proud of its existence, and it is certain that it will receive the most enthusiastic support of the public at its forthcoming public performances.

Philadelphia Orchestra Season.

The Philadelphia Orchestra Association is confidently anticipating an unusually brilliant season. The financial aspect is thus early in the season so good as to apparently ensure success, whilst from a musical standpoint the outlook is equally reassuring. As Herr Pohlig, the newly appointed conductor, has, at the time of writing, been in Philadelphia only a few days, no definite program of works to be interpreted by the orchestra this season has been arranged. It is safe to assume, however, that among works to be offered will be some of Liszt's tone poems, which Scheel made familiar and which will doubtless be interpreted from the sympathetic standpoint of a favorite pupil. His own composition "A Hero's Death and Apotheosis," spoken of so favorably by competent German critics may also be anticipated with pleasure. During the brief period of his presence here Herr Pohlig has made a favorable impression upon the musical people with whom he has been brought in contact, and the general feeling is that, to use the vernacular, he will "make good."

The personnel of the orchestra is little changed from last year, and possibly in the direction of added strength. With a long list of eminent soloists, such as Josef Hofmann, Schumann-Heink, Mme. de Cisneros, Vladimir de Pachmann, Richard Buhlig, Olga Samaroff, Teresa Carreno, Mrs. Bloomfield-Zeissler, Fritz Kreisler, Thaddeus Rich, Mischa Elman, Harold Bauer, Mark Hambourg, and many others, the orchestra concerts will offer musical features of the highest and most delightful type.

The Choral Society of Philadelphia.

The Choral Society of Philadelphia, which has attained so large a measure of success under the leadership of its conductor, Henry Gordon Thunder, will give "The Messiah" on December 30, with Mrs. Hissem de Moss, Mrs. Florence James, Nicholas Douty and Herbert Witherspoon as soloists. On January 27, Max Bruch's "Odysseus" will be given, with Sara Richards,



CARL POHLIG

New Conductor of the Philadelphia Symphony Orchestra---He Recently Arrived in America and is Now Busy Planning His First Season

Janet Spencer, Edward S. Van Leer, David Bispham and Henry Hotz as soloists, and on April 30, Bach's "Mass in B minor," with Corinne Rider-Kelsey, Gertrude May Stein, Edward Johnson and Henri Scott as soloists. In each instance the Philadelphia Orchestra will assist. Charles V. Atherton will be accompanist and organist, and Mr. Thunder will conduct. Rehearsals have already been started, and from the enthusiasm shown good results are looked for in the work of this organization.

Other Choral Societies.

The programs for the Mendelssohn Club, the Orpheus, and the Eurydice are not announced, but it is believed the work will be enthusiastically carried forward this season under the respective leadership of Dr. W. W. Gilchrist and Dr. Horatio W. Parker.

Of the many minor musical organizations in Philadelphia it can be said that work is being resumed with encouraging outlook. Dr. David D. Wood's admirable chorus at the Pennsylvania Institution for the Blind is about to study Handel's "Samson Agonistes" with a view to giving a public performance later in the season. Strawbridge & Clothier's chorus, under the direction of Herbert J. Tily, are rehearsing their Prize Cantata by Busch, and its performance is

anticipated with much interest. And from every quarter of the city—from Mr. Wetling's chorus at the Baptist Church at Roxborough, in North Philadelphia, to Mr. Melhorn's chorus in West Philadelphia, comes notice of renewed activity in chorus work and of numberless more or less pretentious choral works to be given during the Winter.

Excellent Church Music Promised.

The musical work in connection with the many places of public worship in Philadelphia, which forms so large and highly important a part of the musical life of the city, has not yet been generally mapped out, but it is certain that the Winter will bring many high-class organ recitals and important musical services which will prove attractive and interesting to thousands of residents.

Henry Gordon Thunder announces a series of organ recitals at the Second Presbyterian Church, Twenty-first and Walnut streets, on the same lines as those so successfully given by him last Winter.

At Holy Trinity P. E. Church Ralph Kinder announces a renewal of his free organ recitals, and also that the Church Choral Society, which, under his direction, is associated with the musical work of Holy Trinity, will give its third service in December, the work to be given not being yet announced.

At the First Baptist Church, Frederick Maxson proposes to give during the Winter services in whole or in part, from Gounod's "Gallia," "Messe Solonelle" and "Redemption," Part I, Handel's "Messiah," Gaul's "Holy City," Mendelssohn's "Hymn of Praise," "Forty-second Psalm" and "Elijah," Rossini's "Stabat Mater," William's "Last Night at Bethany" and Haydn's "Creation."

At Holy Trinity Memorial Chapel, Twenty-second and Spruce streets, Henry S. Fry, while not having fully arranged next season's work, will give Matthews' "Life Everlasting," and also will play Haydn's instrumental music in connection with "The Seven Words on the Cross."

S. Wesley Sears of St. Clement's, F. Rollo Maitland, of North Broad street, and many other well-known organists, have not yet definitely completed their musical plans but enough expression of opinion has been gathered to make it convincing that the coming Winter will find in nearly all the principal churches of Philadelphia, provision for giving musical services, including vocal and instrumental music of such a high-class character as very few cities of the country could equal. Of prospective work in the concert field few announcements have yet been made.

On October 17, Mme. Azalia Hackley is announced for the Academy of Music, and Bessie Abott, the popular young prima donna of Conried's Metropolitan Opera Company at the Academy on November 13.

New Concert Company Formed.

Locally a concert company has been formed under the name of La Favorita Concert Company, consisting of Julia Z. Robinson, soprano; Katherine Rosenkranz, contralto; Anthony D. McNichol, tenor, and Henry Hotz, bass, with Fritz Ulrich, violinist, and W. Sylvano Thunder, pianist, which has had a fair measure of success during the past Summer and has booked many engagements already for the Winter.

Among the conservatories a highly successful season is anticipated. Taken altogether, the outlook for a successful musical season in Philadelphia artistically and financially is very promising.

Chicago Irish Choral Society.

CHICAGO, Sept. 23.—Thomas Taylor Drill, director of the Irish Choral Society, states that the first concert of the sixth season of that vocal organization will be given on the evening of December 17, in Orchestra Hall. On that occasion will be given for the first time in America, "The Voyage of Maeldune," a dramatic cantata, music by Sir Charles Villiers Stanford, poem by Lord Tennyson. The Irish Choral Society will be assisted by eminent soloists and a full orchestra.

C. E. N.

AUDIENCES AND MUSIC IN AMERICA

By Katharine Goodson

You ask me to give my impressions of audiences and music in America, and I do so with real pleasure, for during my many travels through Germany, Holland, France, Belgium, Austria and Great Britain, in all of which countries I have had many very happy and memorable experiences, I have never found anywhere greater spontaneity and enthusiasm tempered with good judgment than that shown by American audiences.



KATHARINE GOODSON.

It is well known that American women are among the most cultured of their sex, and I love their warm and ardent temperaments; but I was very pleasantly surprised to find the great love for music shown by American men. I believe I am the only woman artist who has had the pleasure of playing a recital program at the delightful concerts given by the Harvard Musical Union, when I was the only lady present!

I can truly say that I never had a more appreciative and keenly attentive audience.

Through the medium of the very fine orchestras, the opera in New York and the towns which it visits, the Savage Opera Company, the wonderful Kneisel Quartet, and other like organizations, and lastly the great tours made for many years past by all the most celebrated artists of the world throughout the United States; everything

that is best in music is being continually and repeatedly heard throughout the country, and one has only to look at the audiences attending the best concerts, their size, enthusiasm, and let me add, discrimination, to realize that they are real lovers of music and that they have a very rare appreciation of all that is highest and best in the art.

As to music in America, the thing which must strike any one is the catholicity of taste shown in programs. Whilst the great classics are continually heard, the latest works are more than welcomed. This open-mindedness and desire to hear impartially everything that is new is a very great feature in favor of progress.

Owing to your admirable system—which is also very usual in Germany—of having the seats at the large orchestral concerts subscribed for at the beginning of the season, it is never necessary to put any work on a program merely because it is popular and will "draw"; consequently there is often a place for a new work which then has a fair chance, and at the same time it enlarges the musical sphere of the subscribers. America may well be proud of its musical organizations, and with such a poetical composer as MacDowell, and such distinguished musicians as Arthur Foote, Chadwick, Loeffler and many others, and such fine executive artists as Mmes. Maud Powell and Bloomfield-Zeissler, it would seem less necessary than ever for American aspirants to fame to go abroad to study and hear music, for they have of the very best in their own midst.

Very truly yours,
Katharine Goodson.

DENVER'S MUSICAL OFFERINGS

Nearly Every Celebrity of the Coming Season Will Be Heard in Western City.

DENVER, COL., Sept. 23.—This city in its usual manner and according to its regular habit not to be anywhere but in the van of the procession is to take an important part in the great musical awakening that seems to be about to sweep the country. So Denver will have a music season such as it has never before experienced.

Local managers with a plethora of ambition and some cash have arisen on all sides and have made arrangements to pre-

sent this Fall and Winter nearly every musical celebrity in the country. Of course this is all done in the interests of art, but a lingering hope remains that the response may be financially satisfying.

To some observant ones indeed it really looks as if there is so much music booked for the season by various clubs, associations and individuals, that some of the local impresarios are bound not to become wealthy over this season's receipts at least. It is not that Denver people do

not want the best in music as in everything else, but any newly awakened enthusiasm is apt to push matters a little to far just at first.

The Coming of Calvé.

Robert Slack is first in the field with his musical offerings. He is to present Calvé and her concert company, Bessie Abbott, Sig. Castellano and Teresa Carreno. It was Slack who brought the greater celebrities to town in previous years, Melba, Sembrich, Eames and Gadski. He was mildly successful, for the reason that he was satisfied with the most modest of profits. He gave the audiences the benefit of the doubt. He conceived and carried out a plan whereby the greatest artists could be heard in three separate concerts for about \$1.50 a seat each. He also graded this down to less than a dollar, so that in the past Denverites have heard Mme. Melba, Emma Eames and Sembrich for about a third of what it costs to hear them in New York.

Mr. Slack says he is still keeping his prices at about \$1.50 a concert, when the three are subscribed for, and he is hopeful, considering the opposition of this year—not that he may make a profit—but that he may come out even. He has to present the series in Trinity Church this year, a place considerably smaller than the Central Presbyterian, which, to the astonishment of the energetic manager, was refused him this Fall.

It has always been open to high-class entertainments until this year, and being such a fine edifice, everybody liked to go there and hear the best. It is a place that seemed ever in harmony with the highest type of musical art.

They say, do the leaders, that it offends them to see coming into the Presbyterian home, worldly women garbed in the fashionable raiment of the hour, bedecked with jewels, glowing in fineries and demonstrating the splendor of modern materialism.

One of the announced series gotten up by the same persons who have similar courses in Portland and Los Angeles, will offer Paderewski, Witherspoon, Janet Spencer, Lillian Blauvelt and Kubelik as a course.

Tuesday Club Offerings.

The Tuesday Musical Club, one of the most popular organizations in the West, will offer Kriesler, Mme. Homer and Gogorza among other artists not yet settled upon—and then there will be the Symphony Club.

This Winter the club proposes to give five or six concerts, about one a month, and at three of them they will present notable soloists, Gerardy, Hofmann and Maconda.

The Apollo Club will come up strong again this season after some few years spent rather conservatively. But now they want to get in the running again. They will present vocalists of ability, Bingham and Clark, the baritones, and Edward the tenor.

In a careful look over the field it is found that of the music celebrities in America or on the way to America the exceptions are those who are not coming to Denver. It is certain the city is to have a great musical season and the hearts of the music lovers are glad.

MME. CALVE HERE FOR CONCERT TOUR

First of Famous Prima Donnas to Reach America—Is Glad to Return.

Mme. Emma Calvé, who will be conspicuous in the forthcoming American season of music, arrived in New York on Thursday of last week on the *Pannonia*. She is the first of the famous singers from abroad to reach this shore.

As far as New York is concerned, the metropolis may not see and hear Calvé until late in the season, for there is an extensive concert tour to be gone through with that will take up several months.

From Bangor, Me., to Vancouver, B. C., the first part of the press agent's itinerary runs, with a few towns like Chicago, Spokane and Kansas City thrown in just to ease off on the travelling.

Mme. Calvé looked plump and more so, because she wore a white serge suit topped off by a white fox skin boa. This was a voluminous ornament and set off the prima donna's rich coloring to good effect. A blue hat, the breast of a peacock superimposed with a brace of pheasant wings, was the crowning confection.

The singer can speak more English than usual this year, being able to say "Magnificent," "Fine" and "Splendid," as well as "How do you do" and "Thank you."

Mme. Calvé really used some of these expressions on the morning of her arrival, when she was asked about her health, the weather, the *Pannonia's* trip, and was she feeling glad about getting back to America.

As to the last question, it was affirmatively answered. Madame was glad to be in the dear country again, and the information was also disseminated by means of Baron George de Forrest that Mme. Calvé was interested in some land in the neighborhood of Los Angeles, Cal., and had an option on 1,000 acres of territory upon which grapes could be grown.

For years, it was explained, Mme. Calvé has been interested in grape culture in France, and when in Los Angeles last year she spoke of establishing a farm there. Whether or not the singer will decide eventually to make America her permanent home was not announced, but it is likely that she may spend part of the year at least on the coast in the near future.

However, it may be taken for granted that it would be hard for Mme. Calvé to leave the old Château de Cabrières, near Millau, in the Cevennes, where she spends her leisure seasons in the pursuit of charitable work and doing things for poor but picturesque peasants in her neighborhood. Not only the local people benefit by Mme. Calvé's philanthropic work, she said, but every year about 500 shop girls from Paris come at different times for a vacation at Cabrières. On the Millau estate there are many acres of vineyards, and almost 1,000 peasants are employed on the estate in one capacity or another.



AGNES GARDNER

EYRE

SOLO PIANIST
KUBELIK TOUR 1905-'06

AVAILABLE

OCT. '07 — MAY '08

J. E. FRANCKE

1402 Broadway, NEW YORK
Steinway Piano Used



SECOND TRIUMPHANT AMERICAN TOUR

FRANCIS
MACMILLEN

VIOLIN VIRTUOSO

OCTOBER, 1907 to MAY, 1908

Exclusive Managers HAENSEL & JONES, 542 FIFTH AVE., NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

212 West 59th St., - - - NEW YORK CITY

22nd Year begins Monday, September 30th, 1907



William Mason
Albert Ross Parsons
Harry Rowe Shelley
Paul Savage
Paul Ambrose

EDGAR O. SILVER, President
THE FACULTY AND EXAMINERS:

H. Rawlings Baker
Herwegh von Ende
Modest Altschuler
Kate S. Chittenden
William F. Sherman

Geo. Coleman Gow
McCall Lanham
Mary Fidelia Burt
Adrienne Remenyi von Ende
Fannie Greene
Daniel Gregory Mason

KATE S. CHITTENDEN, Dean of the Faculty

Send for Circulars and Catalogues.

VAN YORX

STUDIO: 434 5th Ave., Cor. 39th St. Tel. 3701-381A.

MILDENBERG
JOHN BARNES WELLS

Mr.—Tenor and Mrs.—Soprano

Under Management of

ARTHUR F. GOODRICH
2 West 39th Street.

PIANIST
STUDIO 401

CARNEGIE HALL, NEW YORK
Entrance on 56th St.

TENOR

Concerts, Recitals, Oratorio

Studio Carnegie Hall

Personal Address: 204 West 59th Street
Phone 5151 Columbus

PITTSBURG PROGRAM FOR THE SEASON

Many Distinguished Artists Scheduled to Appear in Smoky City—Emil Paur Arrives Soon to Begin Rehearsals of Orchestra—What the Choral Societies Promise.

PITTSBURG, PA., Sept. 23.—A number of the most distinguished artists in the world will visit Pittsburgh during the coming musical season, which undoubtedly will be one of the best in the Smoky City's history. Pittsburgh has made rapid advances as a musical centre during the last eight or ten years and as the years advance interest in music increases.

The great steel master, Andrew Carnegie, has realized that, for he has spent millions to give to Pittsburgh Carnegie Institute and Carnegie Music Hall, where most of the big musical events take place.



JAMES STEPHEN MARTIN
Conductor of the Pittsburgh Male Chorus

Public spirited men of Pittsburgh recently contributed \$75,000 to remodel Music Hall at the Pittsburgh Exposition and it will be finished when the exposition closes its season the latter part of October. Some big events no doubt will be held there.

Unusual interest centres in the Pittsburgh Orchestra, one of the permanent orchestras of the country and unquestionably among the best. Manager William T. Mossman announces that the first soloist will be Mme. Sembrich. The season opens Friday, November 1, with the full orchestra of sixty-five musicians.

Conductor Paur to Return Soon.

Emil Paur, director of the orchestra, will arrive from Europe within a week or two. Among the celebrated artists who will appear with the orchestra are Pad-

erewski, Melba, Schumann-Heink, Bonci, Kreisler, Burgstaller, Fremstad, de Gogorza and Samaroff, besides others of more than ordinary interest. The orchestra will also give a series of popular concerts, at some hall downtown, presumably Music Hall at the Exposition.

Four Mozart Club Concerts.

The Mozart Club is preparing for its usual series of four concerts. Director J. P. McCollum held his first rehearsal last week when the score of "Arminius" was gone over by the club's 200 members. It will be the first thing produced.

Following this will be "The Messiah." This will be given during the holidays. "Elijah" probably will follow in February and then a miscellaneous concert will close the season in the early Spring. The club intends to engage some soloists of more than ordinary note, but no decision as to who they will be has been reached.

Three Apollo Club Concerts.

The Apollo Club, Rinehart Mayer, conductor, will give a series of three concerts in Carnegie Music Hall, where the Mozart Club also will appear. The first concert will be given December 3, with probably Rider-Kelsey as the soloist. At the second concert a well-known baritone will be the soloist and the last concert will be given in April with Janet Spencer as soloist. An introductory entertainment will be given October 20 when "The Messiah" will be produced. Part songs for men's voices will be given at the other concerts.

Pittsburg Male Chorus Plans.

The Pittsburgh Male Chorus, which has seventy-five members, is planning to give a series of out-of-town concerts and the



CHARLES HEINROTH
Newly Appointed City Organist of Pittsburgh



EMIL PAUR

Director of the Pittsburgh Symphony Orchestra—He Will Arrive Soon to Begin Rehearsals for the Season

chorus has already made arrangements to appear at Columbus, O., early in the year. Two concerts will be given in Pittsburgh, under the direction of James Stephen Martin, conductor of the chorus. It is more than probable that the chorus will visit several of the large cities, for it has created a most favorable impression, although organized but a year. Prominent soloists will be engaged.

A feast of music is being presented at the Pittsburgh Exposition. Sousa closed a two weeks' engagement last Saturday night and Victor Herbert closes Saturday night, September 28. Herbert will be followed by the Marine Band and Walter Damrosch will close the season, with two weeks of concerts following the Marine Band, which will play one week.

The new organist of Carnegie Music Hall, Charles Heinroth, of New York, comes to Pittsburgh in October and his ar-

rival is being awaited with intense interest. He will give weekly recitals on the great organ. Casper Koch will do likewise at Carnegie Music Hall, Allegheny. E. C. S.

H. R. Humphries Resumes Duties.

H. R. Humphries, director of the Banks' Glee Club, a New York choral society that gives concerts in Carnegie Hall every year, has just ended his vacation, spent at New Canaan, Conn., where he has been enjoying all the pleasures of farm life. Golf, driving and genuine farming have been his diversions. Mr. Humphries will resume giving instruction in singing at his studio in West Seventy-eighth street next Monday and has already conducted the first rehearsal of the Glee Club.

INSTITUTE OF MUSICAL ART of the City of NEW YORK

FRANK DAMROSCH, Director

Re-opens Oct. 14th, 1907

Catalogues from The Secretary, 53 Fifth Avenue, New York City

JOSEPHINE MILDENBERG



DRAMATIC SOPRANO

Opera, Concerts, Recitals
Vocal Instruction
136 WEST 77TH ST., NEW YORK

Emma K. Denison

RECITALS OF CHILDREN'S SONGS
Teacher of Voice and Sight Reading
Phone 880 Chelsea
113 West 12th Street, New York, N. Y.

PACIFIC COAST TOUR, December, 1907.

HAMLIN

AMERICAN TOUR, September to June.
Address Exclusive Agents:
Haensel & Jones, 842 Fifth Ave., New York

EDNA RICHOLSON Pianiste

STEINWAY PIANO USED

Management The Dustan Collins Musical Agency, Auditorium Bldg., CHICAGO

G. MAGNUS SCHUTZ Basso-Baritone

(VOCAL INSTRUCTION)
Management A. B. Pattou 26 East 23rd St.

Studio No. 2, 26 E. 23d St.
New York City

MARIE ZIMMERMAN SOPRANO

Address:
1710 CHESTNUT STREET
PHILADELPHIA, PENNA.

Mme. NIESSEN STONE

CONTRALTO
Concerts, Recitals, Oratorio
Address, J. E. FRANKKE,
1402 Broadway, NEW YORK

LEO TECKTONIUS

CONCERT PIANIST
PUPILS ACCEPTED
Present address, 409 KIMBALL HALL, CHICAGO
AFTER SEPTEMBER 20th, NEW YORK CITY

E. PRESSON MILLER

VOICE CULTURE
Thorough instruction in all branches of the Art of singing. ABLE ASSISTANTS.
Summer Term: Special advantages to Teachers
Suite 1013 CARNEGIE HALL, New York
Telephone 1350 COLUMBUS

MME. DOVE BOETTI

Operatic Coaching a Specialty
Pupils properly equipped can be assured appearances abroad in Grand Opera.
Suite 82, Auditorium Building, Chicago, Ill.

MUSICAL AWAKENING IN MONTGOMERY, ALA.

Greater Demand for Concerts and Recitals in Southern City.

MONTGOMERY, ALA., Sept. 23.—Music in Montgomery this Fall is to be on a much higher plain than heretofore. Under the auspices of the Montgomery Music Association there will be given a series of concerts of the first class, and for these concerts the best artists in the country will be obtained.

It is tentatively understood that Mme. Sembrich will return here this season and plans are being made to bring on to this city some of the finest musicians, either of this country or those who will come here from abroad.

There is to be no question regarding a guarantee for these artists because that has already been provided for. There are in the Montgomery Music Association sixty of the city's most prominent citizens, the guarantee of any one of whom would be sufficient. This will not be necessary, however, because every member has subscribed fifty dollars to a fund which will be used as a sinking fund, that is to say, it will be used to make good any loss that may arise from any concert given.

The success of the music festival of this Summer was so encouraging that the association does not anticipate any great loss over future musical events. In other words, it has proved that Montgomery has awakened from a lethargic state as regards music and that its people are now well aware that for the sake of the musical education of its children, at least, the best of concerts must be had and must be supported.

During this present month the association will hold a meeting and at that meeting the program for the entire season will be outlined. At present it is known there are to be at least three concerts of the first class before the holidays. The season will wind up with another musical festival, but it will be held in April instead of in July.

One of the drawbacks that face Montgomery is the necessity for calling upon surrounding cities for some of the members of the orchestra. This cost a large sum of money which, it is now agreed, would have been better spent in purchasing instruments for which the city can furnish plenty of players. This is what will be done between this and the next festival.

The president of the Montgomery Music Association is J. C. Haas, a prominent broker of this city, and the secretary is D. S. Hausmann, a well-known lawyer.

Conservatories are springing up everywhere and the number of pupils already registered is largely on the increase.

The largest conservatory is conducted by Robert Eilenberg, and is known as the Eilenberg-Linder Conservatory. There will be a number of new instructors added to the staff this season. Then there is the studio of Reinzi Thomas, formerly of Brooklyn, N. Y., and that of Dora Sternfeld. These are the principal ones, but there are quite a number of teachers here.

Word has been received here from Mobile that owing to the great success of the festival here last July, that city has decided to hold a similar one. Mobile claims to be the musical city of the State of Alabama, but Montgomery is fast encroaching on her honors.

J. W. L.

THE SEASON OF MUSIC IN ALBANY AND TROY

ALBANY, Sept. 23.—Although it is rather early for musical interests in this city to definitely shape themselves, indications at the present time point to a Winter of unusual success. The musical activities in the Capital city are always closely allied to those of Troy and during the year most of the big artists and organizations of national and metropolitan fame came to either of the two cities.

October 8 will inaugurate the musical season in Albany, when Signor Giovanni Gravina, the Italian basso of grand opera fame, will give a song recital at Odd Fellows Hall. Assisting him will be Gertrude S. Worden, soprano, of Troy, and J. Austin Springer, pianist. Signor



MISS E. L. PERRY

Director of the Series of Popular Concerts in Albany

Gravina has been at Odessa, Monte Carlo, four years in Russia, where he sang with such artists as Tetrassini. He was the creator of the part *Stapps* in the opera "Germania," by Franchetti, in which in 1902 he sang at the Scala in Milan with Caruso and Sammarco, and under the famous orchestra leader, Toscanini. His headquarters will be in Albany, as his family is here, but he has already planned many engagements throughout the country.

On October 11 Mme. Schumann-Heink will give a song recital at Harmanus Bleecker Hall. This will be followed on November 11 by the production of "Madam Butterfly" at the hall. Mr. Savage will bring here for the Puccini opera the original New York Company in its entirety.

Albany Musical Association.

With the return of Dr. Arthur Mees from his three months' trip abroad, the Albany Musical Association is planning for its rehearsals, which are to begin on October 1. The association is to sing Sir Edward Elgar's "St. Paul" at its Mid-Winter Concert, which will take place about Christmas at All Saints Cathedral. The artists who will assist at this concert have not yet been decided upon, while the program for the May Festival will not be arranged until Dr. Mees comes up to Albany to consult with Rev. Charles A. Richmond, president of the association.

The Albany Quartet, which is making local history, closed its season on August 11 with a sacred concert in connection with Prouty's Band at Sacandaga Park. The quartet had a most successful year and is now preparing for its third season's work with a complete change of program. Bookings have been made for the early Fall at the following places: Hudson, Poughkeepsie, Newburg, Cobleskill, Glens Falls and Bennington, Vt. The



GIOVANNI GRAVINA
Italian Operatic Basso Who Will Open Albany's Musical Season

quartet consists of Jacob C. Acker, tenor; Edgar Olinda, tenor; Frank Umpbley, baritone, and Otto Mende, basso.

Alfred Piccaver to Sing Abroad.

Now comes the good news that Alfred Piccaver, the young Albany tenor,



ALFRED PICCAVER

Albany Tenor Who Has Just Signed a Three Year's Contract to Sing in Opera at Prague

who left America in May for Munich, where he was to spend the Summer in study under Mme. Jaeger, has signed a three years' contract with the Opera Company of Prague, making his debut on September 25 at the Prague Theatre in the rôle of *Romeo* in the opera "Romeo and Juliet."

Mr. Piccaver, who has had the interest of Herr Conried since he won his scholarship in the Metropolitan Opera School, of New York, had not intended

to make his appearance until later, but Felix Mottl, the famous director of Vienna, heard him sing and engaged him at once as a member of the Royal Opera Company. Following this he accepted his present position as leading tenor with the Prague Opera Company. The young Albany singer is but twenty-three years old. He is the son of Frederick Piccaver of this city.

The Popular Musicales, under the direction of Miss E. L. Perry and Mrs. Charles Ehricke, are always features of Albany's musical life. These concerts, which were inaugurated five years ago by Miss Perry, organist of the Church of the Holy Innocents, and who was the sponsor for the concert given in the early Spring



MRS. CHARLES EHRICKE

Director of the Series of Popular Concerts in Albany

for the benefit of the MacDowell fund, was a decided innovation when introduced into this city. Their object was to offer the standard works of the great composers at popular prices, the numbers to be of a character that would appeal to both the music lovers and the less musically inclined and to be given by well-known local artists, thus having a tendency to educate and raise musical standards generally.

Two years ago Mrs. Ehricke, a well-known violinist, joined with Miss Perry. The plan for this year is to enlarge the circuit so as to embrace the smaller cities and towns within this vicinity, which will make it possible to exchange talent. In order to extend the work at home an advisory board will be appointed.

The Albania Orchestra.

The Albania Orchestra, under the direction of Frederick P. Denison, has resumed its rehearsals after the vacation season. Its first concert will take place January 30, at Odd Fellows Hall, and its Spring concert in April. No definite plans have as yet been arranged as to artists and programs.

Frank Sill Rogers, who will have charge of the subscription concerts under the auspices of the Amateur Musical and Diatonic Clubs, is still at Elberon, N. J., but is negotiating with the New York managers for some of the very best attractions. It is rumored that Teresa Carreno and the Dutch pianist, Jan Sicksz, will be two of the artists.

Troy, of course, will have a busy season, which will open on October 11 at Rand's Opera House, with Francis MacMillan, the much heralded violinist. Ben Franklin, who is responsible for a great share of Troy's musical activity, is bringing to that city Paderewski on December 11, the Boston Symphony Orchestra on March 4 and Melba in the late Spring.

L. B.

ZOE ALEXINE FULTON

CONTRALTO

Direction A. F. ANDREWS,
41 West 94th Street.
Personal Address, 166 West 150th St.
Phone 296 Morningside.

J. COURTLAND COOPER

Specialist in Voice-Placing
Will Take Pupils for the Summer
Correspondence Invited
Steinway Hall - CHICAGO

ELLIS CLARK HAMMANN

PIANIST

1524 Chestnut Street,
PHILADELPHIA, PA.

CONCERTS
ORATORIOS
SONG RECITALS

Exclusive Management
HAENSEL & JONES
542 Fifth Ave., N. Y.

Miss
Florence

HINKLE
SOPRANO

Dr. Herman Schorcht Conservatory
of Music

20 E. BROADWAY
Residence Studio
2610 BROADWAY
Phone 5730 RIVERSIDE

MARTIN GOUDEKET

BARITONE

Recitals, Concerts, Oratorio

VOICE SPECIALIST-ART OF SINGING 69 West 93rd St., New York, N. Y.

MILWAUKEE TO HAVE AN UNUSUAL SEASON

Local Societies Are Preparing
A Noteworthy List of
Concerts.

MILWAUKEE, Wis., Sept. 23.—A season of unusual musical activity is in store for Milwaukee, if half of the concerts and recitals promised so far, are given. Besides the thirty weekly concerts by the Milwaukee Orchestra under Christopher Bach's direction, the Wisconsin Conservatory of Music will give another series of Sunday concerts at Conservatory Hall. While no definite plans have been made public so far for the Aschenbroedel Club entertainments under Hugo Bach's baton, a series of symphony concerts will be arranged so that with the visits of the Chicago, Pittsburg and Damrosch orchestras, the city will be amply provided with symphonic music.

The Jaffé String Quartet will give four subscription concerts in the concert hall of the Wisconsin Conservatory. The members are Willy Jaffé and Herman Kelbe, violins; Albert Frank, viola, and Hugo Back, cello. Charlotte Leitz and Hans Bruening, two of Milwaukee's prominent pianists, will be the assisting artists. Erich Schmaal announces many novelties for the Schmaal Chamber Concerts, while Eugene Luening has engaged Hans Von Scholler, the violinist, and Hermann, of Chicago, to assist him in a series of historical concerts of music of the seventeenth and eighteenth centuries.

The leading choral societies, with Daniel Protheroe's Arion and Cecilia Clubs at the head, have made special efforts to strengthen their choruses and will present to their patrons the usual "Messiah" performance at Christmas, also Goring Thomas's "Swan and the Skylark," and Horatio Parker's "Hora Novissima," in addition to two concerts by the Damrosch orchestra in January. The Milwaukee Musical Society, which has been in a somewhat unsettled state since Eugene Luening's resignation, has recuperated under the energetic management of its new president, Arthur Koenig, and his co-laborer, Dr. Nathan A. Baer, and will present Bruch's "Arminius," an orchestral program, and Berlioz's "Damnation of Faust." The Chicago Orchestra has been engaged for these concerts. Theodore Kelbe's united choruses are busily engaged in preparing their four-part songs to entertain the large patronage which the Maennerchor singers have secured; while one of the most important bits of news gathered from the ninety musical organizations of Milwaukee is that the A Capella Chorus, which for years has been hovering between life and death since the resignation of William Boeppler, has again rallied in response to Director Boeppler's call, and will be prominent in the concert field this season.

Adding to the profusion of musical treats mentioned here, the concerts to be given by Emil Liebling, Miss McPheeters and Ralph Rowland, at Downer College, the Deutscher and Calumet Club concerts, the faculty recitals at the Wisconsin Conservatory, the Jefferson Conservatory and the various other musical institutions, together with the host of concerts by traveling artists to fill out the evenings not monopolized by local musicians, will flood Milwaukee with music as never before. M. N. S.

JULIA ALLEN WILL SING IN NEW YORK

American Coloratura Soprano Who Has
Won Distinction in Opera Abroad
to Return Soon.

With a European reputation as a coloratura soprano already established, Julia Allen, who has been singing in Italy, France and Holland, is going soon to New York, where she will probably appear in grand opera during the coming season. She is now in Paris, resting after her last engagement, which included performances at The Hague, Amsterdam and Rotterdam.

Miss Allen, who is a native of Whitney Point, N. Y., studied at the New England Conservatory of Music in Boston, and finally went, alone and unaided, to Italy. There she attained distinction. Her period of study in Italy was at first devoted to repertoire. In Milan, after only four months, she was engaged to sing *Lucia* in March, 1903, and she made an immediate success at the Teatro Grande, in Brescia.

Her repertoire comprises "Rigoletto," "Lucia di Lammermoor," "La Traviata," "Il Barbiere di Siviglia," "Fra Diavolo," "L'Elixir d'Amore," "La Bohème," "Faust," "Mignon" (Filina), "Carmen" (Michaela), "I Pagliacci," "La Sonnambula," "Romeo et Juliette" and "Les Huguenots" (Queen).

All these she sang in Italian. She is now increasing by constant study her range of operas in French.

TEN YEARS OF SONG.

Boston People's Choral Union Will Begin
Its Second Decade.

BOSTON, Sept. 23.—The People's Choral Union will celebrate the opening of the second decade in its history with a grand mass meeting in Symphony Hall on Sunday afternoon, October 13.

President Eliot, of Harvard University, and Dr. Frank Damrosch, of New York, will speak, and the chorus will render selections from Handel's "Samson." Grace Bonner Williams and M. Delmont will be two of the soloists.

It is hoped greatly to boom the work of the union at this meeting, and the entire program has been made as nearly as possible like that of the meeting held in Music Hall in 1897, at the time of the organization of the Boston branch of this musical society.

The first rehearsal for the occasion has taken place in Jordan Hall, Samuel W. Cole being the conductor.

MUSICAL PLANS FOR THE FAR WEST

Los Angeles, San Francisco, Sacramento, Portland, Ore., Salt
Lake City, Spokane, Seattle and Other Cities Will
Hear Many Noted Artists.

LOS ANGELES, Sept. 23.—L. E. Behymer, of Los Angeles, will be extremely busy this season. He is devoting his entire time to musical affairs in this section of the West. The Great Philharmonic Course, which is now in its tenth season is one of his enterprises; the artists constituting the series in Los Angeles are Mme. Galski, Maud Powell, Herbert Witherspoon, Ignace Paderewski, Mme. Carreno and Lillian Blauvelt.

In San Diego, Cal., the above first five artists constitute the series. The artists held in reserve are Josef Hoffman, Fritz Kriesler, Harold Bauer and Mme. Louise Homer. The single events, outside of the series, include Mme. Emma Calvé, Jan Kubelik, the Damrosch Orchestra, and the Chicago Symphony Orchestra.

The Spinnet Club, in Redlands, will present Herbert Witherspoon, Fritz Kreisler and Mme. Homer.

In Fresno, Harold Bauer, Jan Kubelik and Maud Powell will constitute the series. In Santa Barbara, Jan Kubelik and Ignace Paderewski are the chosen two. In several of the smaller places single artists have been selected, while in Arizona and New Mexico most of these artists divide honors between two or three in each town.

Never before in the history of music have there been so many artists on the Coast, and all of them kings and queens in their respective spheres. The demand has been so diversified that it means sixteen artists, when there is room but for eight, and consequently a diminution of income for each and all of them. This year Mr. Behymer will work Southern California, Arizona, New Mexico and Northern California, excepting Oakland, San Francisco and Berkeley, where Will L. Greenbaum holds forth in the best territory on the Pacific Coast.

Manager Behymer has pioneered the Southwest for fifteen years, and it is due to his indefatigable efforts, his unique methods of advertising, and the substantial guarantees given, that so many artists have been able to go into that section of the country.

In addition to these splendid artists from the East, Mr. Behymer will manage the local Symphony Orchestra, now numbering 77 players, under the direction of Harley Hamilton. This is the eleventh consecutive year of the local Symphony Orchestra, and last season it was able not only to meet its expenses, but send its director abroad to secure new ideas and new compositions.

A big music festival is to be worked up in conjunction with the Damrosch Orches-

tra, and will be known as the First Annual May Music Festival in Los Angeles.

A new factor in musical affairs has arisen in the West beyond the Missouri River, "The Great Western Lyceum and Musical Bureau," which has this season ventured into the management of a number of the larger musical organizations of the country, taking the territory west of the East Colorado line and extending onward to the Pacific Coast.

Clark A. Shaw, of Portland, Ore., and F. D. Hawkins, of Salt Lake City, are the field managers. L. E. Behymer is the president and representative in Los Angeles. A. G. Bartlett, of the Bartlett Music Company's treasurer.

Extensive musical courses have been booked by this company in Denver, Salt Lake City, Ogden, Colorado Springs, Butte, Helena, Boise, Spokane, Portland, Seattle, Victoria, Vancouver, Tacoma, Eugene City, Sacramento, San José and many smaller cities in the West.

At Seattle a big festival series has been arranged under the auspices of the University of Washington, and a committee of 150 of the leading business men of that place. In Salt Lake City, Clayton and Anderson, assisted by the Great Mormon Temple Choir, are the local managers. Rosemary Meagher, in Butte and Helena, is assisting the combination and acting as local manager. R. R. Ellinwood, of Spokane, has charge of that section of the country, and the Canadian Northwest. In Denver, Mr. Linck and the Denver Music Co. are at the helm. E. L. Lister represents Northern California, L. E. Behymer the Southwest and Southern California.

This season Ignace Paderewski, under the auspices of this association will have twenty-nine appearances, including Denver and the West to the Pacific Coast, Mme. Louise Homer, eighteen recitals; Jan Kubelik, thirty-one dates; the Chicago Symphony Orchestra, five consecutive weeks; Maud Powell, violinist, thirty-six appearances; Herbert Witherspoon, twenty-four engagements; the Bostonia Sextet, under C. L. Staats, with Melba Clemaire, soprano, six consecutive weeks; Brahms Van Den Berg, pianist, fifty-two engagements.

This is a new method which is being watched carefully by both artists and managers, and which will undoubtedly result in the solving of the musical management in the West.

No town is too small to enter with one of these try out artists, and no city too large to interest in the big music folk, but each town must be developed by individual work no matter whether it be large or small, and the attraction must be selected to suit the demands of the resident public.

The late Rosine Laborde, at one time one of the most popular opera singers in Paris, bequeathed \$1,000 to the pension fund of the Opera Comique.

CHAMBERS

CORNET VIRTUOSO
SEASON IN AMERICA 1907-08
Concerts, Oratorio, etc.
Suite 8016 Metropolitan Building
NEW YORK, N. Y.

CLARENCE EDDY ORGANIST

Direction:
HAENSEL & JONES
542 Fifth Ave.
NEW YORK

MARY WOOD CHASE, CONCERT PIANISTE

Studios, 630-631 Fine Arts Building

CHICAGO

FALL TERM
SEPT. 16th, 1907

Literature Sent

VIRGIL

Specialties:

Art of Teaching
Public
Performance

Piano School and Conservatory. MRS. A. M. VIRGIL,
Director, 19 West 16th Street, New York

NEW YORK COLLEGE OF MUSIC

128-130
E. 58th St.
NEW YORK

Directors: CARL HEIN, AUGUST FRAEMCKE

Private instruction in Piano, Singing, Violin, Cello and all branch of music, by a faculty unsurpassed for its excellence. SPECIAL DEPARTMENT FOR BEGINNERS. All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.
STUDENTS RECEIVED DAILY CATALOGUE SENT ON APPLICATION

CHICAGO MUSICAL COLLEGE

FOUNDED 1867

DR. F. ZIEGFELD, President

COLLEGE BUILDING, 202 MICHIGAN BOULEVARD,

CHICAGO, ILLS.

No school of its kind offers such comprehensive advantages.
Has the strongest Faculty ever assembled in a College of
Musical Learning.

Investigation will demonstrate the superiority of this institution

BOARD OF MUSICAL DIRECTORS:

Dr. F. Ziegfeld
William Castle

Hugo Heermann
Herman Devries

Dr. Louis Falk
Felix Borowski

Hans von Schiller
Mrs. O. L. Fox

Ernesto Consolo
Hans Schroeder

ALL BRANCHES OF

SCHOOL of ACTING,
OPERA,

MUSIC

SCHOOL of EXPRESSION
Modern Languages.

HUGO HEERMANN, The world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSULO, The Eminent Italian Pianist, who joined the College Faculty last season, will accept a limited number of pupils.

Pupils Enrolled At Any Time

ILLUSTRATED CATALOG MAILED FREE

EDWIN GRASSE

VIOLINIST
Direction WOLFGANG BURNAU
Private Address,
566 Fifth Avenue

NEW YORK
Phone 1356 Columbus
Mon., Thurs. and Sat.
CARNegie
HALL

THE BOICE STUDIOS
VOICE, COACHING, REPERTOIRE
Special Exercises for Breathing

BROOKLYN
Tues., Wed. and Fridays
Phone 603 Prospect
Miss Susan S. Boice
Soprano

THE HAND OF FATE IN MY CAREER

By Jan Kubelik

Into my life thus far has been crowded, I think, far more than falls to the average man in his first twenty-seven years. Most of this experience, much of it strange and wonderful from the standpoint of the boys among whom my childhood was spent, has come to me in the past nine years, or since my graduation from the Prague Conservatory.

At that time I was penniless and unknown; since then I have played before thousands of people in every part of Europe, America and Australia; have been honored by crowned heads, and have become the husband of the most beautiful woman in the world, the father of four daughters—the first two of them twins—and the owner of Bychor Castle.

It is all like a dream to me. When I remember the modest little cottage in which I was born at Michle, near Prague, and the small market garden in which my father worked early and late to provide a living for his family, and the struggle he made to educate his children properly; and when I think of the rude violin made by my father out of cigar boxes and upon which he gave me my first and most valued music lessons; and then look upon the magnificence surrounding me and hear the plaudits of the multitude when I play. I wonder if I am not in a trance that will pass and leave me struggling with vain ambition on the Michle door step.

Music, it may be imagined, early became a passion with me. In truth I cannot recall the time when it was not so. At first I went to an ordinary school. I did not love my other lessons as I did music, but my teachers were satisfied and I took prizes. For the lessons I always got first place, but for good conduct—no, I was not first. One day the school director, who was also the singing-master, asked me to play a violin accompaniment, for, although I was but eight years old, people had already spoken of me as a "Wunderkind." I gave some surprise by playing at once the accompaniment for two voices, and then the director bade me play a concerto by de Bériot. When I had finished, he made a long speech to the school and named me as an example to be followed. But my father did not wish me to play to audiences as a child, and I only did so two or three times.

Whatever I was studying, the violin always helped me. At my school there were five classes through which children must pass before entering the higher, known as the Citizens' School, but when my father introduced me, I was allowed to go from the fourth class into the Citizens'. The same favor was shown me at



JAN KUBELIK

the Prague Conservatory, where I was admitted at twelve, although the entrance age is fourteen. In those days I thought the woods and hills around Prague the largest in the world. Now they do not seem quite so large, but still romantic. The little cottage where I was born is to-day the centre of the electric light station, and the garden from which my father drew all his resources is covered with a plant that gives light to my neighbors. Even in my old home, I never had any big ambition except to become a violinist, and from my seventh year I knew I would be one.

It was in 1892 that I entered the Prague Conservatory, and I left there in 1893, when I was eighteen years old. I found my six years rather monotonous. During the last year, my father was very ill, and he died just before the public gave me the reward for which he had struggled.

On my first tour, which began soon afterwards, I was nearly killed in a railway collision. Beyond this averted accident I was encouraged in every way. I felt constantly driven forward. I have never looked back. Sometimes I have been very dissatisfied with myself, but never with my audiences, who have been most kind and sympathetic. At the moment it seems to me that I have never been particularly impressed by the music of any one great master more than another. I explore and love them all. When very young, I liked modern music best, but now it is different, and every day I sway more toward classic music. It seems to come from heaven, and is truer, while the modern, if not of earth, is close to earthly things. It is more human.

I have been fortunate in meeting so many famous people; and of all the honors tendered me none has impressed me so strongly as my reception by the late Pope Leo XIII. That was in March, 1901, and

instead of the Throne Room, I was allowed to await his coming in His Holiness's private apartments. As the tall, slight figure clad in white entered, his brilliant dark eyes softened, and, taking my hand, he embraced me. He called me by my first name, and said "Jan, my dear Jan, I know you."

He spoke in Italian, in a high and seemingly far-away voice, and continued, "Cardinal Vaszary asked for the Knight Commandership of the Order of St. Gregory for you, but it seemed to me you were too young to merit such a distinction, and I put him off, but he says though young in years, you are in art a master, so I resolved to grant you this great decoration, with my best wishes for your continuation in the career you have started, to the honor of your country and your distinguished art."

On finding that I had not brought my violin, he added: "What a pity I cannot hear you! It would have been such a pleasure to me. Cardinal Parrochi, who heard Paganini, has been telling me how wonderful you are." In closing the interview, he gave me two rosaries inclosed in silver egg-cases and, according me his blessing, said: "One for you and one for your mother, whom they say you so love."

Although I have been induced to say so much about myself, my favorite topic of conversation is my wife, whom I first met at a concert at Debreczin, in Hungary. Then her father, who is now visiting me, asked me to visit him, with results too happy for me to describe. In the newspapers I have at different times read that I have married an elderly countess, plain of face and gauche of mien. The truth is that my wife is a very beautiful Hungarian girl, considerably younger than myself, and I am no patriarch. She is fond of telling a story of once having consulted Planchette as to her future husband and the little palette indicated that she would marry a king. She believes in the correctness of this prophecy.

I can, however, instance a more successful attempt to foretell the future. In 1902, when I was crossing from Ireland to England, Mrs. McCord, one of the party, read my future. I had not then met my present wife, but she prophesied that I would be married within a year, and that the first addition to my family would be a double event. The twins are as happy a realization as is their mother, whose name, Marianne, has been divided between them, one being Mary and the other Anne. Of course, we have friends who always see the babies' hands curved to hold the bow or finger the violin; but I think seriously myself that the Bohemian love of music

is born in them, and when I play I can see their baby faces grow grave in appreciation, and I feel it is then they think most of me. There is a saying among my people that where the father is a fool the children are clever, and my little girls seem very clever to me.

Our home is at Bychor Castle, near Kolin, in Bohemia, and when I recall it, I ponder on Fate's vagaries. Within the pleasure grounds are gardens ten times as large as the little vegetable patch at Michle from which my father won the maintenance for his wife and family. My flower and vegetable beds of to-day yield me no revenue, but for their maintenance demand a yearly sum which my dead father would have deemed a satisfying income.

Jan Kubelik

MUSIC TEMPLE AIM OF SEATTLE WOMEN

Ladies' Musical Club Works Toward That End--Will Hear Symphony Orchestras At Last.

SEATTLE, WASH., Sept. 23.—Plans announced for the season of 1907-'08 of the Ladies' Musical Club show that the club has engaged a number of famous artists to appear before Seattle audiences. Among them are George Hamlin, Mme. Teresa Carreño, and Fritz Kreisler, violinist, and Harold Bauer, pianist, in a joint recital, which will bring out the best of these fine artists.

Besides this, there is a two nights' musical festival scheduled with the New York Symphony Orchestra, with the noted Walter Damrosch as conductor. For two years the club has been negotiating for the appearance of this organization, and Seattle music lovers are promised symphony concerts with the Damrosch orchestra in its entirety, as it is now appearing in New York City. The orchestra carries vocal and instrumental soloists.

This is the sixteenth season of the Ladies' Musical Club. The club has for its aim the erection of a temple of music, and all endeavor is for that end.

The regular season will open with a complimentary concert, to be given at Plymouth Church on Monday afternoon, October 14. While the associate membership list is not limited, it must of necessity be limited by the capacity of the theatre, consequently members have been requested to obtain membership tickets during the early part of the season's work. The secretary is Mrs. William Hickman Moore, 620 Olympic place.

Officers of the club are: Mrs. M. A. Gottstein, president; Mrs. W. B. Judah, vice-president; Mrs. William Hickman Moore, recording secretary; Mrs. H. D. Hanford, corresponding secretary; Mrs. Mitchell Gilliam, treasurer; board of trustees, Mrs. R. W. Emmons, Mrs. W. H. Whittlesey, Mrs. A. S. Kerry and Mrs. C. J. Riley.

SHERWOOD MUSIC SCHOOL

Fine Arts Building, CHICAGO

Faculty includes William H. Sherwood, Director; Georgia Kober, Eleanor Sherwood, Bertha Stevens, Francis Moore, Edith Bane, Amanda McDonald, Arthur Beresford, Shirley Gandell, Grace Nelson Stensland, Elaine De Sellem, Daniel Protheroe, Joseph Chapek, Walter Keller, Enrico Tramonti, Mme. Ida Ellen Serven and others. Mr. Sherwood's Interpretation Classes a Feature. Address MR. SHERWOOD for CONCERT and LECTURE-RECITAL Dates.

EMILIANO **RENAUD** PIANIST
THE INDIANAPOLIS CONSERVATORY OF MUSIC
INDIANAPOLIS, IND.

Chicago Conservatory

WALTON PERKINS, President

Auditorium Building - - CHICAGO

Maintains Highest Standard
Eminent Instructors
Pupils Enrolled at any time
Summer School Begins June 26
Catalogue Free Upon Application

CHICAGO ORATORIO and FESTIVAL QUARTETTE

Dates now Booking for Season '07 and '08
QUARTET SONG CYCLES A SPECIALTY

JOHN G. THOMAS, Mgr., Auditorium Bldg., Chicago

SEASON 1907-1908 HENRY W. SAVAGE'S NEW ENGLISH GRAND OPERA

(Twelfth Season)
Producing Exclusively in Leading American Cities
PUCCINI'S GREATEST TRIUMPH
"MADAM BUTTERFLY"
TRIPLE CAST. 60--ORCHESTRA--60. GRAND OPERA CHORUS.
Opening at Newark, N. J., Sept. 30th
Garden Theatre, N. Y., Oct. 14th

COTTLOW

SOLOIST with all the PRINCIPAL ORCHESTRAS and ORGANIZATIONS
Personal Address, 81 West 103d St.
STEINWAY PIANO USED

GWILYM MILES

BARYTONE
Concert, Oratorio and Song Recitals
Management Henry Wolfson
Personal Address: 174 St. Nicholas Ave., N. Y.

LUCILLE S. TEWKSBURY - - - - Soprano
JENNIE F. W. JOHNSON - - - - Contralto
GARNETT HEDGE - - - - Tenor
GRANT HADLEY - - - - Bass-Baritone

WORCESTER FESTIVAL TO BE GOLDEN JUBILEE

Next Week's Series of Concerts in Massachusetts City Will be Fiftieth Anniversary of First "Convention for Discussion of Church Music."

THE Worcester Music Festival Association completes a half century of existence with the festival to be held on October 1, 2, 3 and 4, for which a list of artists has been engaged and a program planned that will be fitting for the celebration of the golden jubilee of such a society.

On Wednesday, "Job," Frederick S. Converse's new work for solo voices, chorus and orchestra, written for this festival, will have its first performance, the rest of the evening being taken up by the first part of Elgar's "Dream of Gerontius." On Thursday afternoon a symphony program will be given, with solo violinist; in the evening Horatio W. Parker's "Hora Novissima" will be sung; Friday afternoon there will be a second symphony program, with solo pianist, and Friday evening will be artists' night, with a Wagner program.

The artists engaged are: Sopranos, Edith Chapman Goold, Corinne Rider-Kelsey, Mignon Aurelle; mezzo-soprano, Mme. Schumann-Heink; contralto, Adah Campbell Hussey; tenors, Daniel Beddoe, George Hamlin, Evan Williams and Frank Ormsby; baritones, Emilio De Gogorza, Claude Cunningham; bass, Frank Croxton; violinist, Maud Powell; pianist, Katharine Goodson. Franz Kneisel will conduct the orchestra numbers, Wallace Goodrich the choral works and Arthur J. Bassett will be accompanist. The Boston Symphony Orchestra of sixty-five pieces is engaged for the week.

The Old Harmonic Society.

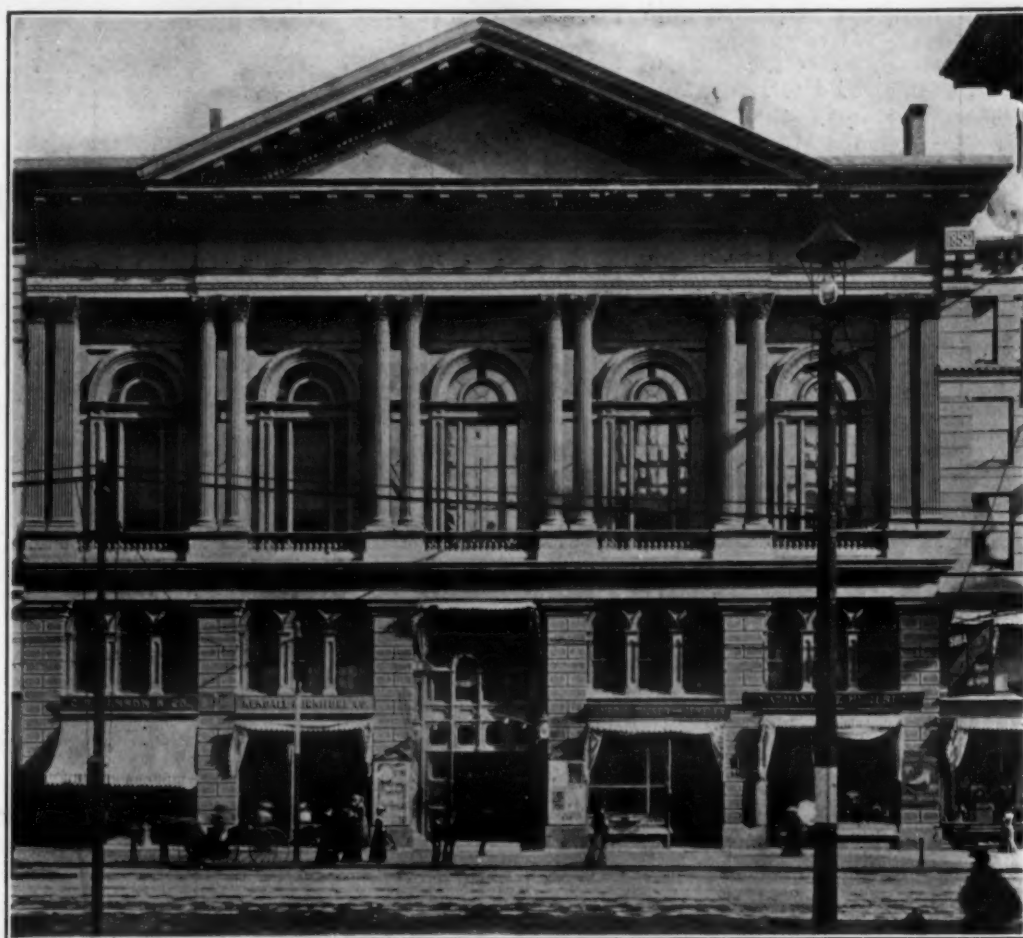
Worcester has always been noted for its ready recognition of the mission of music, and the annals of the city show that there has been a rather remarkable succession of singing societies there, extending well back towards the year 1800. One of the oldest of these was the Harmonic Society, the date of whose birth is not recorded, though the chorus was flourishing in 1826, when the secretary, Henry W. Miller, Senator Hoar's father-in-law, advertised that the society purposed "having an oratorio, consisting of anthems, duets, sacred songs, etc.," in the South Meeting-house, on Wednesday, October 11.

This was cattle show week, and President John Quincy Adams attended the concert, with Governor Lincoln, after talking horse, pigs and politics at the fairgrounds. The Harmonic Society appears to have died of old age, about 1839. In 1852 A. N. Johnson and E. H. Frost attempted to gather a musical convention in Horticultural Hall, but their discouraging experiment sufficed for several years.

The First Worcester Festival.

At length, Edward Hamilton, a much esteemed local musician, and Benjamin F. Baker, a Boston professional of some contemporary fame, who had been employed as director of one of the Worcester singing societies, issued a circular that resulted in holding what is now considered the first Worcester festival, September 28, 29 and 30 and October 1, 1858. This was literally a convention for the discussion and practice of church music, as the matter-of-fact announcement showed.

The convention of 1858 was enough of a success to warrant the managers in repeating it the following year. The third festival, in 1860, was backed by the Mozart Society and conducted by E. H. Frost of Boston and Mr. Hamilton; and the fourth and fifth were under the direction of Mr. Baker and J. A. Dorman. In 1863 a



MECHANICS' HALL, WORCESTER, WHERE THE FESTIVALS ARE HELD.

ludicrous misunderstanding resulted in the holding of two conventions, one in the City Hall, directed by Mr. Dorman, Mr. Baker and Benjamin D. Allen, a local musician of scholarly habits, for many years organist of the festival and now head of the musical department of Beloit College in Wisconsin; the other in Mechanics' Hall, as usual, with James D. Moore and E. H. Frost as the leading spirits.

Musical Association Incorporated.

The Mechanics' Hall coterie, which proved to be the larger and more vigorous of the two, assumed for the first time, October 2, 1863, the title of "The Worcester County Musical Convention," elected Samuel E. Staples of Worcester president, and a long list of officers, representing more than twenty towns. In 1866 a constitution was adopted, whereby all persons who bought tickets (fifty cents for singers and seventy-five for visitors) were declared members of the convention; and financial deficits (which never occurred) were to be covered by assessing the men.

At the annual meeting, October 26, 1871, the name of the organization was changed to "The Worcester County Musical Association," and it was decreed that thereafter the annual gatherings should be called "festivals." In 1879 the association was incorporated under the general laws of the Commonwealth, and its organization revolutionized.

The Membership Fees

The chorus, the members of which pay \$1.50 a year for the privilege of attending about thirty rehearsals, singing at several concerts, and sitting behind the orchestra at others, now have no voice whatever in the management. The festival association is a close corporation of about thirty-five members, who elect the board of government (five officers and eight directors) and hold title to the funds, the library of 32,000 bound volumes and other property. The honorary members and honorable counsellors are purely ornamental. The membership fee is \$3, and the perquisites and prerogatives amount to a good round total of work, worry and expense, since the members buy their concert tickets in competition with the public and pay at least average premiums for the choice of seats.

Evolution of the "Social Hour."

How far the festival has broadened from the original intent of the founders may be judged from a single comparison. The con-

stitution of 1866 declared the object of the convention to be "the improvement of choirs in the performance of church music, the formation of an elevated taste through the study of music in its highest departments, and a social, genial, harmonious reunion of all lovers of music." Under the charter of 1879 the purpose of the association was announced as "the cultivation of the science of music and the development of musical taste."

As the old conventions were in session forenoon, afternoon and evening for four or five days, there was ample time for the much advertised discussion; but rehearsals for the public concerts were not neglected. At the close of the afternoon session there was a "social hour," an improvised concert (subsequently dignified with the name of "matinée"), when "contributions of vocal and instrumental music were expected and solicited from members, and also from solo artists," as the announcement read. While one singer was doing her turn upon the stage, the managers were industriously hunting the hall for the next candidate; and tradition says that it was sometimes hard to keep the melodic progression going—for amateurs were no less coquettish and fickle fifty years ago than now.

One by one the social hours expanded into formal concerts, which once were golden opportunities for local aspirants and *débutantes* from abroad; but in 1892 the last or the cheaper order of concerts passed away, greatly to the relief of the managers and the increasing dignity of the festival. Nowadays, the afternoon concerts are all built upon the symphony plan and are as important artistically as any.

"The Burning Ship" and Hymns.

Though details of the early history of the festival are meagre it appears that at the first convention, in 1858, there was only one formal concert. The program consisted of a cantata, "The Burning Ship," composed by the conductor, Mr. Baker; selections from a hymn book compiled by Mr. Hamilton, the other conductor; and choruses from "The Messiah" and "The Creation." Whenever the supply of amateur cantatas ran dry, there was always the church psalmody to fall back upon.

In 1860 there were two formal concerts, and in 1866, the year of Mr. Zerrahn's arrival, there were four, three being of miscellaneous character and the fourth an oratorio. The scheme had broadened, and

Notable Group of Artists Will Participate in Well-Chosen Programs, Under Franz Kneisel and Wallace Goodrich—"Job" to Be Sung.

the price of singers' tickets was raised to \$1, while "visitors" were charged \$1.50. In 1871 the price of chorus tickets was advanced to \$1.50, at which figure it has since remained, while the price of concert tickets has risen to \$5 and \$7.50, plus a premium, which has often run as high as \$18.

The Festival's Conductors.

The chorus is the mainstay of the festival, the cause of its existence; and the credit of moulding it belongs first of all to Mr. Zerrahn, who served as conductor and drill master for thirty-two years, coming here in 1866 and resigning after the festival of 1897. During eleven years he was the sole conductor, but previous to 1897 he had direction of only oratorios and similar works, while the church music, glees and smaller choruses were intrusted to such men as W. O. Perkins, George F. Root, L. H. Southard, L. O. Emerson and Dudley Buck, some of the most prominent leaders of the times, or to responsible musicians of local repute as Solon Wilder, C. C. Stearns, C. P. Morrison and B. D. Allen.

From 1889 to 1891 Victor Herbert served as associate conductor, taking the orchestral music and accompaniments as his share of the burden. Since then Franz Kneisel has been the associate, and the forceful skill with which he has discharged the duties of conductor and concert-master has materially enhanced the fame of one of the most accomplished musicians in the country.

Works Produced in Recent Years.

Some of the prominent works, choral and instrumental, given since 1900 include the closing scene from Wagner's "Parsifal," in 1902; Johannes Brahms's "Song of Destiny," in 1906; MacDowell's tone poem, "Lancelot and Elaine," in 1900, and "The Beautiful Alda," "The Saracens," and fragments from the "Song of Roland," in 1906; Cesar Franck's "The Beatitudes," in 1900 and 1901; Elgar's "The Dream of Gerontius," in 1904; Frederic S. Converse's Romance for orchestra, "The Festival of Pan," in 1902; George W. Chadwick's "The Birth of Venus," in 1901 and 1902, Symphonic sketch, "Noel," in 1903, and Symphonic poem, "Cleopatra," in 1905; Bach's "Christmas" Oratorio, parts 1 and 2, in 1902.

The record of the festivals has been one of constant enlargement and progress, according to such light as the managers have enjoyed. Whatever else may be said of their policy, there has never been a backward step; and if the managers have been sometimes thought needlessly conservative, they have also been charged with "singing over the heads of the people."

In a city of 400,000 population, two-thirds of which resides in country towns and villages, it might well be thought rash to follow closely the advanced ideas of musical performance; for even in the metropolis, with all the backing of wealth, fashion and elegant leisure, it is not always safe to ignore the box office and trust the people to support art for art's sake. What is a delight to the experts may be only a weariness and a stumbling-block to the uninitiated; and hence rigorous education must often be tempered with light amusement. Nevertheless, it does not yet appear that the ambitious position assumed by the festival is a losing game.

MEMPHIS TO HEAR THE GREAT ARTISTS

Local Clubs in Southern City Make Plans for the Winter Season.

MEMPHIS, TENN., Sept. 23.—Musical conditions in Memphis were never more promising than at the present time. Reports of a most encouraging order have come in from the clubs, orchestras, churches and teachers.

The Beethoven Club will present a good list of attractions, and with the concert artists that will be brought by the Lyceum Theatre and the Literary Bureau of the Goodwyn Institute there will be more "musical evenings" than ever before.

With the closing of the band concerts of the season at Overton Park on Sunday, September 15, a new era was marked in music. These concerts, under the able direction of William Saxby, were enjoyed by large audiences during the Summer and fully 3,000 people were out to hear the closing program. An interesting feature of the concert was a big chorus of children's voices, numbering 200 in all.

The Beethoven Club will open its artist concert season with the Music Festival Quartet, composed of Corinne Rider-Kelsey, soprano; Janet Spencer, contralto; Edwin Johnson, tenor, and Herbert Witherpoon, basso. The date of the concert has been fixed for November 21 and the program will be arranged in two parts.

The first part will be devoted to operatic selections and the second half to miscellaneous compositions.

On Monday, September 30, the artist committee will meet to decide on other attractions for the season and discuss ways and means for conducting the music festival next Spring.

Among the artists under consideration are Jan Kubelik, Maud Powell and the Adamowski Trio. The members of the club are interested in planning for the music festival scheduled for the last of May and to last two days.

The business men of the city are also interested in the enterprise and with the commercial backing and support that has already been assured the festival committee can go at the work with the feeling that their efforts will be successful, both from an artistic and financial standpoint.

The Beethoven Club's year book shows a membership of three hundred and fifty. It has a splendid string quartet, a choral class and a growing orchestra, under the direction of Jacob Bloom. Mr. Bloom has been closely identified with the music of Memphis for years and his influence has been felt and appreciated in musical circles here. Mr. Bloom's idea is to build up the Beethoven Club Orchestra to an organization to rank with the best of its kind.

Schumann-Heink's evening in Memphis is already attracting great interest. She has been booked to sing at the Lyceum Theatre on December 12. She is arranging a big program for Memphis and one that will be varied enough to suit the tastes of all.

On January 12 or 16 "Madam Butterfly" will be given at the Lyceum Theatre by the Savage Opera Company. The other musical attractions at the Lyceum Theatre will be announced later.

The musical committee of the Waterways Convention, to be held here on October 4 and 5, will have a children's chorus of 1,000 voices as a musical feature. The chorus will sing "Miss Memphis" and "Fourteen Feet Through the Valley" on October 4 while President Roosevelt is in the city. All musical work in the city will be under good headway by October 1.

Most of the piano and voice teachers report a gain in pupils over last year and the music dealers have given encouraging accounts of activity in their business.

R. Jefferson Hall, organist and choir director at Calvary Church, has a big chorus choir and during the year will present one or two oratorios. The quartet at the First Methodist Church, composed of Mary Mohn, soprano; Mrs. C. Lancaster, contralto; Dick Hutton, tenor, and Charles Griffith, basso, is one of the best in the city.

Mrs. Joseph Reynolds has charge of the organ at the Central Baptist Church. Aside from being ranked with the leading organists of the South, Mrs. Reynolds has gained a wide reputation as a pianist and is thorough and artistic in her work. She enjoys the reputation of having the largest repertoire of any Southern musician.

Mrs. I. Mason is organist at Grace Church and has a good choir. The quartet at the First Presbyterian Church is composed of four of the leading singers: Mrs. Emma Jones Worman, soprano; Miss Adams, contralto; John Bergen, tenor, and James Griffith, basso.

Mrs. Marie Greenwood Guibeson, one of the most popular singers in the city, is the leading soprano at the Court Avenue Presbyterian Church. Among our thorough and most esteemed musicians is Martha Trudean, the founder and first president of the Beethoven Club. Miss Trudean's work in the Beethoven Club is still conducted along ambitious lines and her faith is firm in the continued success and prosperity of the organization.

Mrs. Nola Nance Oliver's work in the cause of music is being felt and appreciated. Mrs. Oliver is interested in her duties as press correspondent of the National Federation of Musical Clubs and her news items are appearing in all of the leading papers and musical magazines.

Mrs. E. T. Tobey has returned to the city after assisting William H. Sherwood in his Summer work at Chautauqua, N. Y. Mrs. Tobey has for years worked earnestly for the upbuilding of music in the city and has helped to raise the standard of music.

R. J.

FRANK KING CLARK RETURNS TO PARIS

American Teacher and His Accomplished Wife End Month's Visit to Their Former Home, Chicago.



MRS. FRANK KING CLARK

She is a Musician of Rare Talent and Assists Her Husband in Paris



FRANK KING CLARK

An American Who Has Won Fame as a Teacher of Singing in Paris

Frank King Clark, the eminent specialist in the art of singing and tone production, who has just completed a month's visit to his former home in Chicago, sailed on September 17 for his Paris studio. Although now but thirty-six years old—the youngest teacher in the world to have attained such world-wide reputation—he stands among the foremost in his profession.

He went to Paris six years ago, a perfect stranger, and has made his way unaided. Beginning his teaching in a little four-room apartment, he now has one of the most beautiful studios in Europe, a fifteen-room house, which has been specially fitted up for him.

A celebrated Italian Maestro, who accompanied a young friend—a pupil of Mr. Clark's—after the usual introduction, requested the privilege of being present during her lesson hour, which permission was cordially granted. After hearing several

lessons, the Maestro in congratulating Mr. Clark on his success and method of tone production, remarked: "Why, yours is not a new method; it is the half-forgotten method that has made our Italian teachers the most successful the world over." Needless to say, Mr. Clark considers this a most flattering compliment.

Mr. Clark was decorated by the French Government with the title of "Officier D'Académie," as a mark of recognition of his ability as a teacher of voice. During their stay in America, Mr. and Mrs. Clark have been deluged with social attention in Boston, Chicago, New York, Philadelphia and Pittsburgh. Many of the most prominent American artists have coached with him during his stay. Mr. Clark is an ardent American, who loves his country, and declares the American voice the most beautiful in the world. He is also a great admirer of France, and the French people, whom he finds most sympathetic and cordial in their treatment of him.

Message and Broussan, who will become directors of the Paris Opéra on January 1, plan an early revival of Jean Philipp Rameau's "Hippolyte et Aricie," an opera dating from 1733. As novelties, Henri Février's "Monna Vanna" and Gabriel Dupont's "La Glu" will be given, besides Wagner's "Götterdämmerung," which the Paris public is eagerly anticipating.

Gorter's opera, "Das süsse Gift," has been acquired by the Hamburg Stadttheater for production this year.

The Leipzig Riedelverein will celebrate its three hundredth concert with a special Beethoven festival, when the "Missa Solennis" and the Ninth Symphony will be given.

MAX WERTHEIM

GRAND OPERA AND CONCERT TENOR
Superior Vocal Instruction
Studios, 463 CENTRAL PARK WEST, N.Y.
Pouch Gallery, 345 Clinton Av., Bkln.

WINTER

CONTRALTO
Studio Address: 201 West 70th St., New York
Phone: 2748 Riverside
FOR DATES AND TERMS ADDRESS
LOU DON CHAPLTON
CARNegie HALL

Violin Teachers, Attention!

If you have not seen a copy of the Max I. Fischel scale and technic studies, send us your card, or program, and receive a copy gratis—Catalogues and discounts on request.

TELLER PUBLISHING COMPANY, 6060 State Street, CHICAGO.

FLORENCE MULFORD

CONTRALTO
GEO. W. STEWART, Mgr.
120 Tremont Street
Boston, Mass.

M. Louise Mundell

VOCAL STUDIO
276 McDONOUGH ST.
BROOKLYN, N. Y.
Phone 78-R Bedford

RUDOLPH ENGBERG

BARITONE
422 Fine Arts Bldg.
CHICAGO

EDW. JOHNSON

TENOR
Management
Henry Wolfson, 131 E. 17 St., N. Y. C.

EDWIN EVANS,

BARITONE,
Oratorio—Concert—Recital.
Address: 51 East 64th St., New York.

THE EPSTEIN TRIO

DAVOL SANDERS PAUL KEFER HERMAN EPSTEIN

Address
HERMAN EPSTEIN,
Phone 5757 Columbus,
CARNegie HALL, NEW YORK

Bucchieri

ITALIAN TENOR
OPERAS, CONCERTS, RECITALS
Management: Dunstan Collins Agency
(Philip Bar, Manager)
Auditorium Building, Chicago

ADAH CAMPBELL HUSSEY

CONTRALTO
ORATORIO, CONCERT, RECITALS
Management: HAENSEL & JONES
542 Fifth Avenue.
Personal Address, 122 W. 114th St.
Phone 5414 Morningside.

CATHERINE MONTANI SOPRANO

CONCERT-RECITAL
ORATORIO
Exponent of the Celebrated
GARCIA METHOD
Studio: 305 S. 11th St.
Philadelphia, Pa.

FLORENCE TURNER-MALEY

SOPRANO
210 West 107th St.
Phone 3117 Riverside
NEW YORK, N. Y.

HERWEGH VON ENDE

Violin Instruction
212 West 59th Street
NEW YORK

Louise ORMSBY

SOPRANO Soloist,
Boston Festival Orchestra
and Worcester Festival
For dates and terms address
HAENSEL & JONES,
542 Fifth Avenue, New York

MME. BEATRICE GOLDIE

COLORATURE SOPRANO
VOCAL INSTRUCTION
Studio: 2231 Broadway, Cor. of 80th Street,
NEW YORK.

BUFFALO'S MUSICAL PLANS FOR COMING SEASON

BUFFALO, Sept. 23.—Buffalo is to have a big musical season. With visiting orchestras and opera, and soloists of first rank, to say nothing of local choruses and clubs, the prospects are bright for music lovers.

Of prime importance are the orchestra concerts, of which the Boston Symphony Orchestra, under Dr. Karl Muck, and the New York Symphony, under Walter Damrosch, will each contribute one, while the Pittsburgh Orchestra, Emil Paur, directing, is scheduled for four concerts. With two of these orchestras, at least, prominent solo artists will be heard.

Some artists are already booked here in recital. Among them are Vladimir de Pachmann and David Bispham in October, Mme. Samaroff, Rudolph Ganz and Paderewski in November, the latter coming on Thanksgiving night. Henry W. Savage will send his "Merry Widow" company here the last of September, Buffalo being one of the four cities which will hear Lehar's charming light opera before it goes to New York. "Madam Butterfly" is

assistance of an orchestra under Victor Herbert's direction, and of Mrs. Gibson T. Williams, a local contralto possessing a beautiful voice and a charming personality. Mme. Schumann-Heink will be the soloist at the second concert, and at the third the great operatic tenor, Alessandro Bonci, will sing.



SETH CLARK

Director of the Guido Chorus

In addition to its own concerts, the Philharmonic Chorus will have the management of a concert given here on February 24 by the Mendelssohn Choir and Dr. Vogt.

Officers of the Philharmonic Chorus are as follows: Dr. Roswell Park, president; Dr. F. Park Lewis, vice-president; H. Tracy Balcom, secretary; S. M. Clement,

The Guido Chorus.

The Guido Chorus, a society of male voices under Seth Clark's direction, will give its usual series of three concerts. In addition to the work of the club, which is always enjoyable, Emilio de Gogorza, baritone, and Edward Johnson, tenor, will



HARRY J. FELLOWS

Director of Church Chorus in Buffalo

sing respectively at the December and February concerts. Johnson has never sung in Buffalo. Dr. M. D. Mann is president of the Guido Chorus.

The Clef Club.

The Clef Club, a mixed chorus organized last season and directed by Alfred Jury, projects two concerts, at one

til a leader can be found equal in ability to John Lund, Hermann Schorcht or Victor Schwarz, the last three directors, the Orpheus will go on testing applicants. The standard of this organization is high, and mediocrity will not satisfy the members.

Buffalo's German Choruses.

The Buffalo Sängerbund has just elected a new director, who comes here from Brooklyn. Dr. Carl G. Winning, whose title signifies both doctor of philosophy and doctor of music, received his degrees in Berlin and Dresden. He was a pupil of A. Rubinstein and H. von Bülow. He held positions as chorus master and orchestra director in the opera houses of Dresden and Breslau, and was also teacher at the Royal Conservatory, Dresden. Dr. Winning has already begun rehearsals with the Sängerbund for the season's three concerts.

The Teutonia Liederkrantz, Dr. Carl Hoffmann, director; the Association Choral Club, under William J. Sheehan's direction; the Y. W. C. A. Glee Club of women's voices, Mary M. Howard, director, and various other local choruses will give the usual concerts.

Church Music Plans.

Harry J. Fellows, director of the large

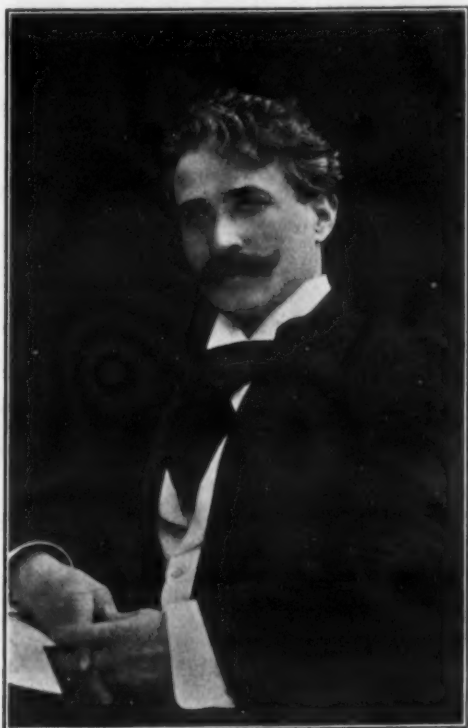


MRS. ALICE McLEOD

President of the Chromatic Club of Buffalo

chorus choir of the Delaware Avenue Baptist Church, contemplates a performance of Handel's "Messiah" on Christmas night. Mr. Fellows was the first to introduce Corinne Rider-Kelsey to Buffalo, in a performance of that oratorio by his choir two years ago. He will have a chorus of about one hundred, an orchestra and organ and a soprano of eminence.

Other church choruses which give
(Continued on next page.)



DE CORTEZ WOLFFUNGEN

Organizer of the Buffalo Grand Opera Chorus

booked for a second engagement in Buffalo early in December, and the ever popular Sousa will bring his band here on December 11.

Buffalo Philharmonic Chorus.

There is much activity among local musical organizations. The Buffalo Philharmonic Chorus, a society of mixed voices under the direction of Andrew T. Webster, offers its subscribers a series of three splendid concerts. This chorus is organized and carried on along the lines of the famous Mendelssohn Choir of Toronto, under A. S. Vogt's direction. Dr. Vogt has manifested a most kindly interest in the success of the Buffalo society, attending not only one of the concerts last season, but also some of the preliminary meetings of the officers and committees, and giving valuable information as to the methods pursued by the Mendelssohn Choir, which he has brought to such marvelous perfection.

At its first concert in October, the Buffalo Philharmonic Chorus will have the



ANDREW T. WEBSTER

Director of the Buffalo Philharmonic Chorus

treasurer. The directors are Truman G. Avery, Louis L. Babcock, J. G. Dudley, W. H. Gratwick, Frank Hamlin, Gen. E. Hayes, D. M. Irwin, George B. Matthews, Edward Michael, Dr. J. J. Mooney, J. R. H. Richmond, Robert K. Root, Hans Schmidt, Carlton M. Smith, Hobart Weed and Gibson T. Williams.



DR. CARL G. WINNING

New Conductor of the Buffalo Saengerbund

of which Mme. Calvé will be the soloist. Mr. Jury came to Buffalo from Toronto, and models his chorus also after the Mendelssohn Choir.

The Buffalo Orpheus.

The Buffalo Orpheus will give its usual three concerts. At the present time the society is without a director. Many applicants have been tried, but thus far not one has proved acceptable in all respects. Un-

Pianists and Teachers

Do themselves an injustice if they perform on any other than a perfect piano. The perfect piano must contain the perfect action—the most important part of the instrument.

Strauch Bros.' Actions With Lost Motion Attachment

Are conceded to be the acme of perfection, from the standpoint of the musician, being scientifically constructed, with every adjustment exact. Write for booklet on the history of the pianoforte action. Mailed free.

STRAUCH BROS., 30 10th Ave., New York

KELLEY COLE Tenor

Recital, Concert, Oratorio
Local and Long Distance
Phone 8700 Plaza
57 West 58th St., New York

THE WILLETT SCHOOL OF SINGING

branches and guarantees to meet the financial demands of all pupils of talent.

Offering the highest education obtainable to Students of Voice in all
KIMBALL HALL, Chicago.

T. S. LOVETTE

PIANIST AND TEACHER

610 Fine Arts Bldg.
CHICAGO, ILL.

JOSEPHINE SWICKARD

SOPRANO

Concerts, Recitals, Oratorio
Address J. E. FRANKKE,
1402 Broadway, NEW YORK

In America from December, 1907, to July, 1908

LESLEY MARTIN

Bel Canto

Studio: The Broadway, 1425
Broadway, New York

SINGERS—Suzanne Baker,
Sophie Brandt, Vera Cross, Pauline
Fredericks, Julia Galvin, Nellie
Hart, Marion Stanley, Estelle
Ward, Ruth White.

OLGA SAMAROFF PIANIST

November to April, Season 1907-1908. Engagements Now Being Booked

For terms and dates apply to **C. A. ELLIS, 50 STATE STREET, BOSTON, MASS.**

Steinway piano used

BUFFALO'S MUSICAL PLANS

(Continued from page 33.)

oratorio performances during the season are Lafayette Presbyterian Choir, under Alfred Wooler's direction, and Central Presbyterian, under leadership of William H. Shaw.

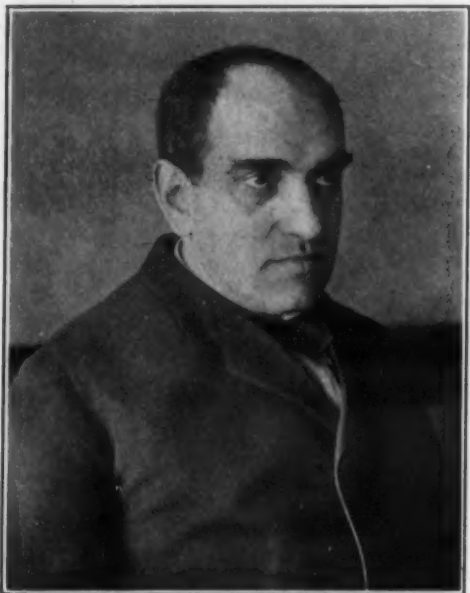
The Chromatic Club.

The Chromatic Club, composed of women vocal and instrumental musicians, which



ALFRED JURY
Director of the Ciel Club

has hitherto confined its programs to the members, will give a series of three afternoon artist recitals. For the first, on November 23, Rudolph Ganz has been engaged, and local pianists are eagerly an-



SIMON FLEISCHMANN
Principal Promotor of Buffalo's Free Organ Concerts

ticipating a hearing of this great artist. Marie Nichols, violinist, is to play at the second. Mrs. Alice Whelpton McLeod, herself an admirable concert pianist and a pupil of Leschetizky, is president of the Chromatic Club.

Free Organ Concerts.

For two seasons past, Buffalonians have enjoyed a series of Sunday afternoon free

organ concerts on the large organ in Convention Hall. This organ was given to the city by the Hon. J. N. Adam, Mayor of Buffalo. It was the instrument which stood in the Pan American Temple of Music. The principal promoter of the free organ concerts is Simon Fleischmann, himself a practical organist, although a lawyer by profession, who has secured an appropriation from the city sufficient to bring to Buffalo each season many of the most eminent organists in the country. These concerts have been very largely attended and will be continued this season.

Buffalo Grand Opera Chorus.

De Cortez Wolfungen, tenor and teacher, formerly of Berlin, has organized the Buffalo Grand Opera Chorus, a society for the study and production of operas. Mr. Wolfungen produced several operas in Philadelphia in 1902. He expects to give "Faust" and "Cavalleria Rusticana" this season.

COLUMBUS PREPARES FOR MUSIC SEASON

Choral Societies and Orchestra Plans Contain Much of Promise.

COLUMBUS, O., Sept. 23.—The real music season can scarcely be said to have opened in Columbus, but the Invitation Concert given September 5 for the entertainment of Ohio's home-comers served in a large measure as a stimulus for the enthusiasm of local musicians. The best feature of this concert, which found an audience of 5,000 people, was the fact that nearly every one of the twenty-four numbers on the program was composed by an Ohioan. Mme. Rivé-King, a former Cincinnati, was the chief instrumentalist, and her playing was tremendously appreciated. Ohio composers represented were Oley Speaks, Alfred Little, Ella May Smith, James H. Rogers, William Neil, Tod B. Galloway, Grace Gardner and Wilson G. Smith.

The forecast for this season is full of promise. The Women's Music Club, with Mrs. Ella May Smith at its head, will open the season with the Philharmonic String Quartet on October 7. On the 15th, Millicent Brennen will give a joint recital with Jan Sikesz, the Dutch pianist, in Memorial Hall. Miss Brennen is soprano soloist in the Christian Science Church.

On October 25 the Männerchor, a German choral society, under the directorship of Hermann Ebeling, will begin a series of three artist concerts, opening with Mme. Schumann-Heink as soloist.

In November, the Columbus Symphony Orchestra give their opening concert, with Franc Ziegler as director, and two more concerts will follow during the winter.

On Christmas night the Columbus Oratorio Society will give "The Messiah" in Memorial Hall. Later, in May, "St. Paul" and a cantata, "Song of the Vikings," will be given. W. E. Knox is the enthusiastic leader of this society.

On January 1 the Cambrian Club (a Welsh choral society, directed by Robert Roberts) will hold a mammoth Eisteddfod in Memorial Hall, and on the 30th of that month the Boston Symphony Orchestra comes.

The chief music impetus for Columbus is always given by the Women's Music Club, which is made up of the best local professional musicians, and gives, besides its six members' concerts, as many artist



HERMANN EBELING
Director of the Columbus Maennerchor

recitals each year. The calendar for this year includes appearances of the best-known artists in America, including Corinne Rider-Kelsey, Janet Spencer, Edward Johnson, Herbert Witherspoon and many others.



FRANC ZIEGLER
Conductor of the Columbus Symphony Orchestra

The Girls' Music Club, under the leadership of Emily McCall, a very successful young piano teacher here, will have eight concerts beginning next month. This club may be called a preparatory school for the Women's Music Club. Another training school for Columbus musicians is the Columbus Orchestra, which has counted among its members the best talent in this city for over twenty years. It always furnishes an

annual concert. The Euterpean Ladies' Chorus will resume its work soon and probably give several concerts in and out of town.

With Columbus German Singers.

In German circles the chief music societies in active work this year, beside the Männerchor, are the Liederkranz, Germania and the Humboldt Verein.

Although the University provides for no music department, the amateur organizations are steadily growing into prominent place in the music life of the city. This year the Mandolin and Guitar Club, as well as the Orchestra, are under the able direction of J. L. Sasman, of Chillicothe, Ohio, who proved his ability last year by organizing and training the first college orchestra so successfully that his work was commented on at length by every music critic in the city.

Other Choral Societies.

D. B. Barsamian, a very musical young Armenian-American, will conduct the Men's Glee Club, and Edith V. Dick will have charge of the Girls' Glee Club. This last organization is very widely known and does excellent work.

The well-known "Twilight Concerts" are also given at the University the last Friday in each month, by the best music talent in the city. The University also supports good men's and girls' quartets.

Harry Brown Turpin, one of our leading vocal teachers, will not resume his classes this winter, but will tour the country with his pupil, Cecil Fanning, baritone, whom he will accompany. They will give three recitals in Columbus before they begin their tour. Mr. Fanning and his teacher will go abroad next year for further study.

Ethel Keating, a young pianist, who studied and taught in Chicago last winter under Bran Van den Berg, will carry on her work in Columbus this winter. Oley Speaks, who returned from New York last year, also intends spending this winter in teaching and concert work at home.

H. B. S.

BROOKLYN TO HAVE WEALTH OF MUSIC

Institute Plans An Elaborate Program of Events for Season.

The ever-increasing and more important music public of Brooklyn has just received the eagerly awaited annual prospectus of the Brooklyn Institute of Arts and Sciences, and is just beginning to realize what a brilliant music season is promised it.

This announcement is awaited each autumn by the seven thousand members of the Institute, who represent seven thousand families and an active constituency of thirty-five thousand people who are lovers of all that is highest in music, art and literature, many connected also with higher educational institutions and leaders in social and public life.

The largest department of the Institute, consisting of 2,269 active members, offers a series of concerts for the coming season unparalleled before in the history of Brooklyn. The Boston Symphony Orchestra, under the leadership of the able Dr. Karl Muck, whose personality so greatly delight-

(Continued on next page.)



MADAME

TERESA CARRENO

AMERICAN TOUR BEGINNING NOVEMBER, 1907

For Terms, Dates, Etc., Address, - - THE JOHN CHURCH CO., 37 W. 32d St., NEW YORK

Madame Teresa Carreno Will
Use Exclusively on Her Tour

The Everett Piano

Alexander von Fielitz
Composer and Director

will teach DURING SUMMER in his private studio
2002 Indiana Avenue—First Flat
Fine Arts Building, 812, Chicago
MONDAY AND THURSDAY AFTERNOONS

Ogden Crane American School of Opera and Voice Culture
Sole Direction of Mme. Ogden Crane

Phone 5966 Columbus

Next opera presented May 13th: "The Man She Left Behind Her."

CARNEGIE HALL

Wm.
F.

Hirschmann

BARYTONE
Concerts, Oratorio
Address: 386 St. Nicholas Ave.,
NEW YORK, N. Y.

Wurlitzer

FINGERBOARD

10c

With it, any one can learn to play Guitar, Mandolin, Banjo, Violin quickly, without a teacher. Instantly attached. Special Offer—Fingerboard and celebrated "Howard" Self-Instructor, regular price, 50c, postpaid, for 10c. State kind of instrument. Big handsome musical text-book, with prices FREE on every known instrument. Write to-day, The Rudolph Wurlitzer Co., 24 4th St., Cincinnati, O.

WHITNEY MOCKRIDGE

For 10 years leading Tenor Soloist of Festival-Oratorio, Concert and Opera in England.

Teaches SPECIAL SUMMER COURSE

For Teachers and Singers in Oratorio, Opera and Refined Diction. "The Walton" 104 W. 70th St., New York

FREDERICK

MAXSON

CONCERT ORGANIST

For terms, dates, etc., address, 1003 South Forty-Seventh Street, Philadelphia, Penna.

ed Philharmonic people last season, will give a series of five evening Philharmonic concerts beginning November 8, under the joint auspices of the Institute and the Brooklyn Philharmonic Society, with the co-operation also of the Woman's Auxiliary Board.

The orchestra will have associated with it Ignace Jan Paderewski, who was unable to appear last year, but who will play at the concert on December 6. Mme. Teresa Carreño will be another distinguished musician to appear, who is a great Brooklyn favorite.

The number and variety of song recitals will be even greater than during last season when it was thought the high water mark of years had been attained.

Schumann-Heink and Bispham.

Mme. Schumann-Heink will open this series with a new program prepared for this season, on October 17, and, as last season, will sing a part of her numbers to organ accompaniment. David Bispham, who last year was abroad singing the title part in Liza Lehmann's opera, "The Vicar of Wakefield," will give his first recital on October 24, with the assistance of Bessie Belle Collier, violinist.

On November 14 comes Mme. Sembrich, who packed the Baptist Temple to the doors twice last season, and in the Winter Mm. Galski, whose consummate art and delightful personality have won her a host of Brooklyn friends, will give a recital with Francis Rogers.

An important series of song recitals will be given in response to the demand that has been made for more ensemble singing, by a number of vocal quartets. Mme. Corinne Rider Kelsey, who has long been known to Brooklynites as a most charming and promising singer, has, during the past year, won high recognition throughout this country and in Europe. Her engagement for Covent Garden has helped many Brooklynites who had been timid in expressing their appreciation of Mrs. Kelsey's work to realize the true value of this artist.

Mrs. Kelsey, soprano, with Janet Spencer, contralto; Edward Johnson, tenor, and Frederick Martin, baritone, will give the first ensemble song recital with a program of compositions by Wagner. A second vocal quartet will be Mme. Hissem de Moss, soprano; Cecilia Winter, contralto; Kelley Cole, tenor, and Charles W. Clark, baritone. The foregoing and three other song recitals in the latter part of the season will bring to Brooklyn nearly every recital artist of national reputation.

Two Famed Pianists.

But the year will not be less interesting in its instrumentalists. Josef Hofmann, who is highly regarded in Brooklyn, will return this year and give his opening recital on October 31. Mr. Paderewski, in addition to playing with the Boston Symphony Orchestra, on December 6, will give a single recital in Brooklyn on December 16, with a program he prepared a year ago especially for this city. Paderewski has often indicated his appreciation of the high musical quality of the audiences to whom he has played in Brooklyn, and he has stated that he wanted to show that appreciation. This he will do in part in this program.

Fritz Kreisler, violinist, will also return and give his first recital in Brooklyn on November 27. Jan Kubelik will be heard in December. Vladimir de Pachmann, Katherine Goodson and Mark Hambourg are also expected to be heard in piano recitals.

Ever since the Boston Symphony Orchestra gave up its matinee concerts, there has been a demand that some provision be made for matinee concerts in Brooklyn for the benefit of those who are unable to attend evening concerts, and especially for the benefit of music students and young people who need to have an early training in the hearing of the best music.

To meet this demand the coming year, the New York Symphony Orchestra, Walter Damrosch, conductor, will give a series of five Saturday matinee concerts, beginning on November 23, at 3 o'clock. This orchestra has, within the past year, become a permanent one, and under the able leadership of Mr. Damrosch will give programs that will delight all who can hear them. The orchestra will be assisted by Mme. Bloomfield-Zeisler, Emilio de Gogorza and other soloists of the highest ability at four of the concerts, and for the fifth there will be Wagner compositions without soloists. During the past year, some sixty representative women in Brooklyn, having sons or daughters who are students of music, petitioned the Institute to furnish matinee concerts, either orchestral or string quartet. These and many others will therefore welcome this new series of concerts in Brooklyn.

The Kneisel Quartet will give concerts, the first falling on January 17. Chamber music concerts will also be given by the Adamowski Trio, the Olive Mead Quartet and the Anna Otten Quartet.

The Brooklyn Oratorio Society, Walter Henry Hall, conductor, will give two concerts; the Arion Singing Society, Arthur Claassen, conductor, and Henry Fuehrer, president, one concert. The total number of concerts of the first class will be thirty-five, or an average of one a week through the season. There will also be a series of lecture recitals by Daniel Gregory Mason, Dr. John C. Griggs, Carl Figue, Katherine Locke, Arthur Whiting, Thomas Whitney Surette—thirty-nine altogether.

The first of the Kneisel String Quartet concerts will be in memory of Joseph Joachim, and while no word may be spoken at this commemorative concert, the playing by the quartet will no doubt be as impressive as any address that might be written.

BIG GERMAN CHORUS.

Milwaukee Singers Will Have a "Fest" On October 6.

MILWAUKEE, Wis., Sept. 23.—Invitations for the celebration of "German Day" by Milwaukeeans have been issued. The "fest" will be held on October 6, and the musical end of the program will be the main feature of the celebration.

Theodore Kelbe, musical director, is now gathering together the largest united chorus from all the choral societies of Milwaukee, which will present a number of favorite songs. Among the productions will be the "Shepherd's Sunday Song," by Kreutzer, and the "Huntsman's Farewell," by Mendelssohn.

Professor Kelbe will have the first rehearsal but a few days before the fest takes place, but will be so careful in selecting the voices that a more extensive course of preparation will not be necessary.

The United Singers of Milwaukee will give the "German Men's Song," and other musical organizations have pledged themselves to assist in the musical program of the fest. M. N. S.

MISS WILSON'S AMBITION.

Cabinet Member's Daughter Wants to Be Grand Opera Singer.

TRAER, IOWA, Sept. 23.—The friends and acquaintances here of Secretary Wilson and his daughter, Flora Wilson, are interested in a report from Paris that Miss Wilson is studying for grand opera under De Reszke and expects to become an opera singer. Miss Wilson is now in Switzerland, where she has been visiting for some time in the family of the American consul at Lucerne, and it is said she soon expects to return to Paris to resume her studies.

It is also reported here that Secretary Wilson will oppose his daughter's alleged ambition to go upon the stage.

MONTREAL'S MUSICAL PROSPECTS

New Concert Hall Promised for Canadian City—Symphony Orchestra Now Without a Home—Many Stars Booked for Appearances.

MONTREAL, Sept. 17.—After having been deprived of a suitable concert hall for almost two years, since the tearing down of the Windsor Hall, we are now assured by J. W. Shaw that this city will at last be provided with a decent building wherein we may receive the world's great artists with a certain amount of pride. The new place is to be situated at the corner

at the Arena, October 11; Paderewski, at the Monument National, November 25; Jean Gerardy, January 13; Jan Kubelik, some time in March; Teresa Carreño, Mme. Nordica and Pol Plançon, dates not settled yet.

Emiliano Renaud, the Canadian pianist now with the Indianapolis Conservatory of Music, has been engaged for a recital in February. This is bound to prove a big success, as Renaud has hosts of ad-



MME. PLAMONDON-MICHOT

First Prize Winner of Paris Conservatoire Now Living in Montreal

of St. Catherine and Stanley streets, in a most central locality and quite close to the old Windsor Hall. Fifteen hundred seats will be placed in the hall which will be ready for business some time in December.

The musical season, so far as can be outlined at the present time, promises to be exceedingly interesting and more than fairly active. Henry W. Savage's "Madam Butterfly" is to be one of the features at His Majesty's Theater. The San Carlo Grand Opera Company is also booked there for a week, and it is understood that the Metropolitan Opera Company will hold the boards for half a week. The directors of the Théâtre des Nouveautés promise a short season of opéra comique at the later part of the season in their cosy St. Catherine Street Theater.

The Montreal Symphony Orchestra, J. J. Goulet, conductor, is at present in a dilemma, the turning of the Academy of Music into a vaudeville theater having deprived this organization of its former home. The question now is: Where can the orchestra secure a new lodging unless the opening of the new hall be awaited? In any event, this band will certainly give a series of concerts.

Dr. C. A. E. Harriss announces the coming of the Sheffield Choral Society for a festival tour in which Montreal would be the most important city visited in Canada.

Among the stars booked so far may be mentioned Mme. Calvé and her company,



ARTHUR PLAMONDON

Noted Tenor Who Has Located in Montreal with His Wife

mirers here and this will be the first opportunity to judge how much he has improved of late.

A notable addition to the small number of really good vocalists in this city is the arrival of Arthur Plamondon, tenor, and his wife, Mme. Plamondon-Michot, soprano. The former is a Montrealeur who has studied in Paris during the last six years; he was for a time soloist of the American Church and occupied the same position at St. Pierre du Gros Caillou up to the time of his departure for Montreal. Mme. Plamondon is the daughter of a former artist of the Opéra Comique; besides being the possessor of a refined and admirably trained voice, she is a first prize winner of the Conservatoire for the piano. These two vocalists will give a joint recital at Monument National, Thursday, October 3.

Arthur Laurendeau, the baritone, will be heard in a most interesting concert at the Karn Hall, October 1, previous to his departure for Paris, where he intends to settle down permanently. Albert Chamberland is booked at the Monument National for his second violin recital, October 17. Alfred Laliberté, pianist, has also reserved the Monument National for some time in November.

As regards organ music the Canadian metropolis will certainly not be neglected. J. D. Dussault will continue the cycle of Widor's Symphonies; W. Lynwood Farnum will, as usual, give two series of recitals, one at Christmas and the other at Easter, and Percival J. Illsley will be heard fortnightly, beginning in October.

C. O. L.

FIRST AMERICAN TOUR

OF THE FAMOUS

FLONZALEY QUARTETTE

Taking Rank Among the Most Brilliant of European Chamber Music Organizations

For Terms and Dates, address

LOUDON CHARLTON, - Carnegie Hall, - NEW YORK



EMIL

HOFMANN

LATE BARITONE, ROYAL OPERA, SAXONY

E. H. HOLMES, Mgr., 132 Nassau St., Suite 814-15, New York



MAUD POWELL

"One of the Great Violinists of all time"

Address: **FRANCKE & TURNER**
1402 Broadway, New York

WITHERSPOON

BASS

MANAGEMENT: **HENRY WOLFSOHN**
131 E. 17th St., New York

ORMSBY

TENOR

ORATORIO CONCERT RECITAL
100 Claremont Ave. Tel. 4778 Morningside
MANAGEMENT: **HAENSEL & JONES**
542 Fifth Avenue New York

ANDRÉ BENOIST

PIANIST, COACH, ACCOMPANIST
With Thibaud, Kreisler, Marteau Gerardy, Kames, Blauvelt, Campanari, Bispham, etc. Phone, 457-79th St.

Management of HENRY WOLFSOHN, or Address: Clement Court, 99th St. and Madison Ave.

WHAT THE MANAGERS SAY ABOUT THE COMING CONCERT SEASON

(Continued from page 12.)

MACMILLEN THEIR "STAR." SEASON OF GREAT THINGS.

American Violinist is Leader of Haensel and Jones Fine List.

The firm of Haensel and Jones, of which this is the second season, have the management of a number of artists surprising to find in the hands of a house so young in years. They are young in heart also and see everything golden ahead as they contemplate the musical aspect.

When interviewed by a MUSICAL AMERICA representative, Fitzhugh W. Haensel expressed himself as highly pleased at the outlook for the coming season. "W. Spencer Jones of the firm, and W. E. Bell, our special representative, who are both now on the road, report an unusual condition of affairs throughout the country," said Mr. Haensel. "Not in years past has there been such a keen interest taken in musical affairs as seems to be the case this year. Clubs and local managers both are increasing the number of concerts they propose to give and new societies seem to be springing up everywhere. In short, everything points to a highly prosperous and successful season."

Last year the "star" of this firm was Arthur Hartmann, who played seventy concerts from Halifax, N. S., to the Pacific Coast. This year their bright particular "special" will be Francis Macmillen, who is reported booked for one hundred and forty-eight engagements, thereby breaking all previous records. In spite of this vast number of engagements, Mr. Macmillen's tour has been confined to the territory lying between Maine, in the East, and Denver, in the West.

Macmillen still has his wonderful Stradivarius, whose tone was commented upon widely last season, and accompanying him when he arrived on the steamer New York were Mme. Rosina Van Dyk, who will assist during his tour, and Herr Richard Hageman, his accompanist.

George Hamlin, the tenor, and the Olive Mead Quartet, follow closely after Mr. Macmillen in the number of their bookings. Both Mr. Hamlin and the Quartet are to go to the Pacific Coast in the Fall of the year, and their bookings already take up a good part of their season.

Walter R. Anderson Enthusiastic in His Forecast for Music Year.

Walter R. Anderson has just returned from Europe and it may be that the health-giving trip, coupled with the fact that he has moved into fine new quarters at No. 5 West Thirty-eighth street, have heightened his optimism. At any rate, he is most enthusiastic in his forecast for the coming season in particular and for American music in general.

"America is full of talent, native born," he said to a MUSICAL AMERICA representative. "American temperament, perseverance, initiative, in conjunction with natural and cultivated musical 'gifts,' broadcast, make the task of the manager, to my mind, peculiarly attractive. You can give to patrons what they want. I deal with no singers of questionable merit and thereby run no chances.

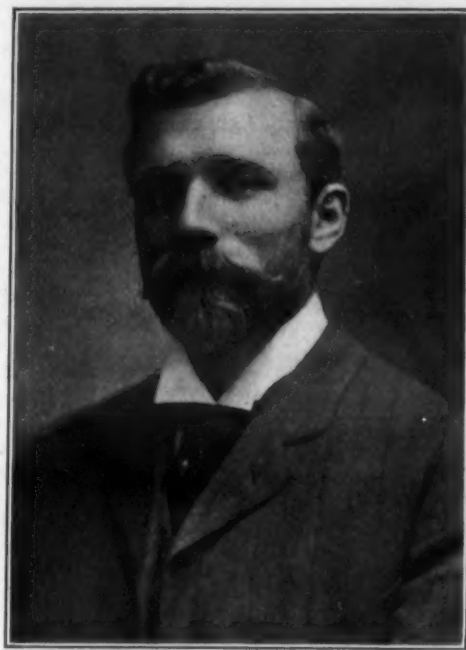
"The steady growth of musical interest in the United States is almost phenomenal. Look, for instance, at the high standard a church choir demands! A few years ago a musical church service was an innovation; now many of the church choir singers I furnish to music committees are soloists, in oratorio concerts and music festivals, and the demand is all the time for more and better class work.

"The outlook for the coming season is decidedly brilliant and you won't blame me for a little enthusiasm when I tell you my bookings are more than double what they were this time last season. As for the future, well! I am always indulging in prospective and while I am English and naturally conservative, I am looking for a great wave of musical events. The fact of New York City supporting two grand opera houses has great significance and indicates the signs of the times. Another step in the right direction worthy of record is the large number of opera artists who are being booked for concert tours. It certainly augurs well, when one considers the comparatively small choral

clubs and other musical societies throughout the land who are able to pay from \$500 to \$1,000 for vocalists to appear at their concerts.

Tours of Mr. Anderson's Artists.

Genevieve Clark Wilson, the soprano who has sung in "The Messiah" to so many enthusiastic audiences throughout the country, and Genevieve Wheat, the contralto, are booked for extensive important engagements with noted societies and orchestras throughout the East, the Middle West and on the Coast. Miss Wheat has been es-



WALTER R. ANDERSON

pecially engaged to create the contralto role in Omar Khayyam with the Brooklyn People's Choral Union, and Mrs. Wilson will sing with the Apollo Club in "The Messiah" in Los Angeles, December 12.

Cecil James, the tenor, is booked for Norwalk, Conn., Westfield, N. J., Norristown, Pa., Oil City, Pa., Huntingdon, Pa., Carlisle, Pa., "Messiah," Pittsburg, Pa., and a recital at Salt Lake City, Utah.

Reinald Werrenrath, the baritone, is booked for concert at East Orange,

Rubinstein Club, New York City, Westfield, N. J. Early in the season and later he will make an extensive tour.

Frank Croxton, the basso, has been engaged for the Worcester Festival to create the bass rôle in "Job" by Converse, with Schumann-Heink and excerpts from "Die Meistersinger." He will sing with the Worcester Oratorio Society at the Manchester Festival, December 19, in "The Messiah" with the Mozart Club, Pittsburg, December 27, and Buffalo, December 25, "The Messiah." He will tour through Pennsylvania October 28, 29, 30, 31 and November 1. He will be in Ashland, Ky., November 4, in Lexington, Ky., November 5, in Clarksburg, West Va., November 7. His tour is booking through Georgia and Tennessee for the week of November 9. He will appear in "The Messiah" in Pittsburg December 27 with the Mozart Club.

Pearl Benedict, contralto, is to tour through Michigan in December and through Ohio in January. She will be heard, however, before that in a concert in Mendelssohn Hall on November 15 and in Tarrytown, October 5.

The Holland Trio, composed of three young Hollandese artists, will tour through the West during November. Mr. Anderson is also booking concert dates for Marie Rappold by special arrangement with Heinrich Conried.

* * *

All the above with one exception are the opinions of managers of experience, who would not, it is certain, be making such extensive bookings were they not assured of profitable audiences, for managers are not prone to give music to the public merely for the sake of the furtherance of art.

If one goes among the artists themselves one finds the same happy auguries of success, the same belief that the disciples in and followers of their art are to rally on all sides and in all communities during the season and inspire them with their enthusiasm and applause.

So if hope and confidence can make it a brilliant season it is going to be one—and, to paraphrase a text in which William Blake found the inspiration for one of his strange pictures, then it may be said, historically, next Spring, "The evening stars sang together and all the sons of men shouted for joy!"

LEE.

LILLYN SHEILA POWELL
FAMOUS CELTIC SOPRANO

Green," in which this clear-voiced maiden sang with the wild Irish ring of the outraged spirit of Erin.—Albany, N. Y., "Argus," Nov. 2, 1906.

Miss Powell brought to her work that which so many who essay the Irish songs never seem to know about. She not only sang, but she told the whole story of her song. Her enunciation was admirable, and her accent was that of the cultured circles of Dublin.—Poughkeepsie, N. Y., "News Press," Jan. 19, 1906.

The singing of Lillyn Sheila Powell was not only delightful, but it was far in advance of what wins stellar triumphs for Prima Donnas.—Hartford, Conn., "Evening Post," Jan. 11, 1906.

There was a great demonstration when Miss Lillyn Sheila Powell sang "The Kerry Dance," in a voice as sweet as it was faultless. No soloist ever won more hearty appreciation in the city of Buffalo.—Buffalo "Enquirer," May 1, 1906.

"SECOND AMERICAN TOUR"—October, 1907—May, 1908

LILLYN

SHEILA POWELL

"FOREMOST EXPONENT OF IRISH BALLAD SINGING." SCOTCH AND ENGLISH SONGS AND GERMAN LIEDER:
Great Novelty—Delightful Programs—Tremendous Enthusiasm

"Extracts from Press Comment by Famous Critics"

Miss Lillyn Sheila Powell, the soloist, has a voice of great melody and fine flexibility, which she uses to admirable advantage.—New York "Morning Telegraph," Nov. 22, 1906.

Miss Lillyn Sheila Powell set every toe tapping when her magnificent soprano rendered the "Kerry Dances." Miss Powell not only sings—she acts, and she has that necessary touch that makes the Irish heart realize its own.—New York "Evening World," Monday, Jan. 15, 1906.

Miss Lillyn Sheila Powell scored a decided hit. She has an excellent voice, and the reception that greeted her singing was genuine.—Brooklyn, N. Y., "Daily Eagle," Nov. 21, 1906.

Miss Lillyn Sheila Powell deserved every bit of the cordial applause she received, for not once in a season does one find a ballad singer who can sing a ballad so that the audience can understand what the ballad is about, and since the words are the main thing to the ballad, that is an affront to the ballad maker. But Miss Powell's beautiful enunciation gave full value to the poet's message whether it was in the stirring pathos of "The Kerry Dance" or the lovely lines of "Believe Me If All Those Endearing Young Charms," or "Kilmerney," or "The Wearing of the Young Charms."

To hear Miss Powell sing is not only enjoyable, but it is educative. Her bearing and rendition are traditional, and a very effective novelty. Not only from a historical, but from an entertaining point of view, her work would still be interesting when the novel appeal of it was past.—Knoxville, Tenn., "Journal and Tribune," June 26, 1907.

Everyone who had the good fortune to attend the violin recital at St. Peter's Cathedral, in which Henri Ern appeared, must have been delighted to hear an artist of such great renown. His very strong personality reminds one of his great teacher, the celebrated Joachim. The same power of tone, the same delicate shading and purity of style.—"Genevois," Switzerland.

In order to become a great artist, one must be able to sing on the violin and preserve a perfect intonation. Henri Ern possesses the two masterly qualities in the highest degree; his phrasing is broad and expressive, his tone powerful and at the same time of exquisite sweetness.—"Journal de Geneve," Switzerland.

Henri Ern, the eminent Swiss violinist, was heard at the Singakademie last evening. Ern is a superb artist, and let us hope we will soon have the opportunity of hearing him again. His technique is marvelous and his tone full, broad and beautiful. Such playing is seldom heard, and Ern received great applause.—"Vossische Zeitung," Berlin.

All was done with the ease and command of the truly great artist. Mr. Ern responded to an encore, which showed that the people were determined to hear him again. No such violin playing has been heard here for years.—Asheville, N. C., "Daily Citizen."

It may be safely said that Mr. Ern's playing of the Bach number is the best violin playing that has been offered the summer school. The Fugue was wonderfully and masterfully given, a difference modal, in the two themes on their simultaneous occurrence, being plainly discernible, and making the selection a great treat.



HENRI ERN

HENRI ERN

"RENOWNED SWISS VIOLINIST"

Head of the VIOLIN and ORCHESTRAL DEPT., CINCINNATI COLLEGE of MUSIC, and acknowledged to be one of the WORLD'S GREATEST Virtuoso

For Term, Dates, Etc., for Miss Powell and Mr. Ern, Address

BURTON COLLVER,

219-223 WOODWARD AVE., DETROIT, MICH.

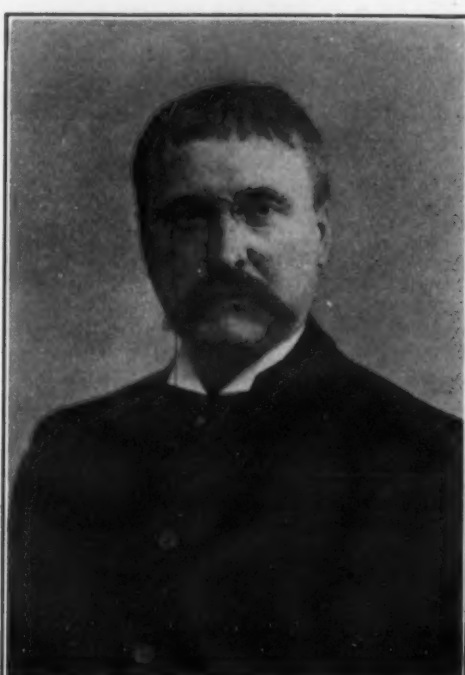
NEW YORK JURY WHOSE VERDICT MUSICIANS AWAIT



H. E. KREHBIEL OF "THE TRIBUNE"

Matthew Arnold has stated somewhere that the critic is greater than the artist he criticises because he can begin where the artist left off—and so, naturally, the critic is greater than the creator.

This is rather a startling idea, but it is true that, create how he or she may, the artist in music is made or broken, so far as the United States is concerned, by the



H. T. FINCK OF THE "EVENING POST"

after which he refuses to wander. Mr. Krehbiel is the possessor of the cross of the Legion of Honor, awarded to him by the French Government for his services as a member of the Committee on Music at the Paris Exposition.

To the younger music critics of the press Mr. Krehbiel is regarded somewhat in the light of a kindly elder brother. For thirty years he has been part and parcel of the music life of New York, and on the anniversary of his third decade last year the other critics of the press presented him a gold watch. When he received the Legion of Honor insignia they saw to it that the cross was of diamonds.

Mr. Krehbiel is one of the lecturers at the Musical Art Society, and his discourses are always looked forward to with eager interest.

W. J. Henderson, of the morning "Sun," is only second to Mr. Krehbiel in point of length of time of service.

He has been a figure in New York music circles for twenty-five years and is a critic whose praise is prized on account of its rarity. Until about a dozen years ago he was on the "Times."

Aside from his music criticism Mr. Henderson is a thoroughly trained newspaper man, also a yachtsman and author of stories very popular with young people, mostly with a twang of the sea. He is also the proud possessor of a pilot's license.

If Mr. Henderson is sometimes called severe in his comments on things musical it is realized that this is because he demands a high standard of work and is prone not to accept anything in its place.

Henry T. Finck, of the "Evening Post," is remarked as being the only one of the critics who rarely enters the press room at the opera. He is the author of "Romantic Love and Personal Union," a book founded on the thesis by which he gained his Ph. D. in a German university. He was a student in Germany at the time of the Wagnerian excitement and is an authority on the history of the development of the acceptance of Wagner and the placing of him amid the masters. Mr. Finck is a lecturer at the National Conservatory of Music and is the author of the Edvard



E. ZIEGLER OF "THE WORLD"

Grieg book on the "Living Masters of Music" series.

Richard Aldrich, of the "Times," is the "wise young judge" of the triumvirate whose other members are Messrs. Henderson and Krehbiel. Mr. Aldrich is the writer of the program notes for the Kneisel Quartet, and is the author of a guide to the "Ring" and to "Parsifal." He married Margaret Astor Chandler, sister to Lieutenant-Governor Chandler, and lives on the Hudson is a beautiful home just below Peekskill.

Edward Ziegler, of the "World," is an appreciative exponent of present-day music tendencies. His criticism is marked by straightforward analysis and unconvictionality. He is sharp and his predictions have a habit of materializing.

While he is in the utmost sense independent in style and viewpoint, he is somewhat of a protégé of James Huneker, and naturally, having felt that influence, is somewhat of a follower of the metaphysical—if such a term may be employed—in music. It is he who makes the analyses for the Aeolian Company's music rolls, and he is one of the few newspaper men in the ranks who may talk of his country place—for he has one at Waterwich.

For clever and sparkling criticism and music comment that compels interest there is none who surpasses William B. Chase, of the "Evening Sun." Mr. Chase is one of the younger critics, but his work is being looked upon with ever-increasing interest.

He is frankly a disciple of Philip Hale—indeed, one of his instructors in music. Ernst Held was an uncle of Mrs. Hale. Another of his teachers was Wilhelm Schultze, first violin in the old Germania Orchestra. He was graduated from Amherst College in 1896, and since then has been connected with the "Evening Sun."

Charles Henry Meltzer, of the "American," is a poet and playwright as well as a critic, and until recently has been Heinrich Conried's secretary. He is the author and adapter of plays such as "Madame Sans Gene," which Kathryn Kidder produced, "His Honor the Mayor," the English musical version of "The Sunken Bell," "The



RICHARD ALDRICH OF "THE TIMES"

First Duchess of Marlborough," and "Mannon Lecaut."

Of the other critics, all men of ability, good judgment and authority, there is space to mention but in passing. T. W. White is the veteran writer of the "Herald," and Gustav Kobbé, also of that paper, has written a gossip book, "Signora, Child of the Opera," which is a classic in its way; F. Max Smith, of the "Press," is known



W. B. CHASE OF THE "EVENING SUN"

by his invariably accompanying score book when he attends the opera; Lawrence Gilman, of "Harper's Weekly," is a spokesman for both native and modern French composers; John P. Sanborn, of the "Globe," is a young writer who has "struck his gait" with good temper and sound views; Robert Welch, of the "Telegram," whose daily comment is something people talk about, and Algernon St. John Brennan, who is as much at home in the drawing-room of a London star as beside his own hearthstone.



W. J. HENDERSON OF "THE SUN"

verdicts of the jury composed of the music critics of New York.

And in the fact that the spinner of words about the efforts of the creator may mean so much, perhaps Arnold's idea is shown to be, in one way at least, sound.

The music jury of New York is worthy of the important task set for it. It is made up of men of brains, brilliance and depth.

Henry E. Krehbiel, of the "Tribune," is the generous, albeit authoritative, dean of New York music critics. He has no idea that there can't be anything good in the newer things in music; still he shudders at Richard Strauss. The melody of the creator of "Salomé" is a strange god to him

RICHARD PLATT
Pianist and Teacher
STEINERT HALL, BOSTON



JAN SICKESZ
DUTCH PIANIST—In America September, 1907--March, 1908
Engagements now Booking
A. B. PATTOU, Business Mgr., 26 East 23rd St., NEW YORK
Or address LEWIS H. CLEMENT
Manager Mason & Hamlin Co. 139 5th Ave., NEW YORK

HELEN McGREW
S O P R A N O
SOLOIST ST. BARTHOLOMEW'S CHURCH
NEW YORK CITY
ORATORIO--CONCERTS--RECITALS
8 East 45th St. Telephone 6205-38th

Mme. Anna E. **ZIEGLER**

TEACHER AND INTERPRETER OF THE
ART OF SINGING
SPECIAL TEACHER'S COURSE
Phone: 1500-J Columbus 163 West 49th St

RIDER-KELSEY, MANAGEMENT--WOLFSOHN
131 E. 17th Street
New York City

HINSHAW CONSERVATORY
Kimball Hall, CHICAGO, ILL. Dr. William Wade Hinshaw, D.M.
Vocal, Piano, Violin, Orchestral Instruments,
Pipe-Organ, Harp, Elocution, Oratory, Fencing,
Dancing, Acting, Opera, Drama, Vaudeville.
Booklet free. J. A. HINSHAW, Mgr.

MILLER TENOR
HENRY WOLFSOHN
131 East 17th Street

GRAND OPERA PUPILS

Bréval, Ackté, Grandjean,
Guiraudon, Wvns, Borgo, etc.
Saléza, Glibert, Salignac,
Vaguet, Beyle, Rousellière,
Renaud, etc.

A. GIRAUDET
VOICE Professor of the National Conservatoire de Paris OPERA
Formerly with the Institute of Musical Art of the City of New York, Dr. Frank Damrosch, Director.

STUDIO
41 Rue de Clichy, Paris, France
Applications can be made to
American Representative
239 West 22nd St., New York, N. Y.



Emil Wiegand, violinist, and Louis Waldemar Sprague, pianist, have announced a series of sonata recitals to be given in Cincinnati.

Two operas are promised Cincinnati by the pupils of Mrs. William McAlpin during the season. Flotow's "Martha" will be the first given.

The various colleges of the Cincinnati University opened this week, and the University Glee Club will begin rehearsals immediately. Edwin W. Glover is musical director of the University.

Henry Ern, the new principal of the violin department of the Cincinnati College of Music, held the first rehearsal of the College Orchestra Thursday afternoon, September 18, and Louis Victor Saar has resumed the rehearsals of the college chorus.

Edwin Hughes, the pianist, who left Washington, D. C., recently for the purpose of completing his studies in Germany, has written home advising his friends of his arrival in Bremen after a very pleasant voyage.

George H. Wilson, manager of the Pittsburgh Art Society and Carnegie Music Hall, has returned from the Wilson Summer home at Falmouth, Mass., and is busy perfecting plans for the music year just beginning. Mrs. Wilson and Miss Wilson are still at Falmouth and will probably not return before October 1.

Dr. and Mrs. Bischoff returned to Washington, D. C., after a delightful vacation at their cottage on the Eastern shore of Lake Winnebago, opposite the city of Oshkosh, Wis., where they have been spending their Summers for the past ten years. Dr. Bischoff has not been idle during the Summer months, as he has composed a number of songs, four of them being now in press.

Sara Fairchild Fisher, of Roxbury, Boston, will soon return from Italy, where she has been studying for grand opera. She has an exceptionally fine lyric soprano voice. Miss Fisher is remembered as singing leading roles in the operas given by the New England Conservatory of Music at the Boston Theater. Her stay in America will be a short one, as she soon returns to Italy.

The music at the Yom Kippur service held September 18 in the new Jewish Temple in Avondale, Ohio, the beautiful Cincinnati suburb, was very elaborate, and has been the subject of favorable comment among local musicians. The assisting soloists were Mary Conrey and Mrs. Antoinette Werner-West, sopranos; Marcus Kellermann, basso, and David Davies, tenor. Sidney C. Durst presided at the organ.

Signora Carolina de Fabritiis has succeeded Mme. Bramsen as head of the vocal department of the von Kunits School of Music and Art, Pittsburgh. She will also teach the Italian language and direct a special class in Italian diction for professional singers. Signorina de Fabritiis is an Italian by birth. She is a graduate of the New England Conservatory of Music, Boston, and has studied under Signor Panzani in Florence, Italy.

The East End People's Singing Class, of Cincinnati, has resumed work for the Fall and Winter, meeting weekly on Tuesday evenings at the Delta M. E. Church. The class is open to all the churches from Linwood to Fulton and from Delta to Mt. Lookout. The work will be along the broadest lines, and an interesting season is promised. Joseph Surdo, in charge of the class, expects to take up the study of the best modern sacred cantatas and the earlier oratorios.

The Bishop of London will lay the cornerstone at the foundation stone service for the Washington Cathedral, Washington, D. C., at noon on September 29, the musical program being furnished by the combined choruses of boys and men from four Washington churches, with accompaniment by the Marine Band. Edgar Priest will probably direct this large chorus, which will be made up from the choirs of St. John's Church (Lafayette Square), St. Paul's Episcopal choir, the choir of St. John's in Georgetown, and St. Mark's choir.

SEASON OF MR. VAN YORX.

His Part in What He Expects Will Be Strenuous Winter.

"One can scarcely speak with too much enthusiasm of the prospects for the season of '07-'08," said Theodore Van Yorx, the tenor, to a MUSICAL AMERICA representative. "The music year is opening with bigger possibilities than any former season I have experienced, as I can see the situation both through my studio and professional work. There are more pupils than ever before seeking musical education and the spirit of music seems to permeate the country. The coming of hard times has not shown itself as yet so far as I can see. A symptom of such a state is said to be the cutting off of luxuries. Music is a luxury, so to speak, but the public seems to be demanding more and more of it.

"I cannot at the present date chronicle many of my definite dates for this season, as the societies are usually late in making up their engagements. I have inquiries from all over the country and many dozens of engagements are 'hanging fire.' Twenty recital dates have been sold to my New England manager, Mr. W. V. Abell. These engagements have taken in Hartford, Springfield, Meriden, New Haven, Torrington, Waterbury, Ansonia, New Hampton, Westfield, Middletown and most of the cities in the vicinity of Hartford and Springfield.

"In the latter part of October I shall give at Mendelssohn Hall a recital of Eugen Haile's songs. It was my good pleasure and good fortune to meet Mr. Haile about a year ago in September. I was immediately struck with the wonderful beauty of his songs and have been associated with him the entire year, and at the present time I have something like thirty-five of his songs in my repertoire. I shall give these songs with Mr. Haile at the piano, and I am in hopes that this introduction will go a little way towards making this talented man known to our musical fraternity.

"In December I sing the 'Messiah' with the Cleveland Harmonic Society; Mendelssohn's 'Hymn of Praise' and short recital program in London, Ont., also a recital in Hamilton, Ont. I shall go as far West as St. Paul and Minneapolis."

Mme. Galski Sails for New York.

BREMEN, Sept. 24.—Johanna Galski, of the Metropolitan, is a passenger on the *Kronprinz Wilhelm*, which left here for New York to-day.

German Concert Singer a Suicide.

BERLIN, Sept. 21.—Herr Giessen, a German concert singer, has committed suicide. His body was found in a compartment on the train from Berlin to Dresden with a bullet hole in his head.

The Amsterdam opera house will be occupied again this Winter by an Italian troupe, beginning September 28. Among the works to be given will be Strauss's "Salomé," Giocondo Fino's "Il Battista," Puccini's "Madama Butterfly" and Mascagni's "Silvano."

"THE MERRY WIDOW" SUNG.

Savage Gives First American Production of Lehar Opera in Syracuse.

SYRACUSE, N. Y., Sept. 24.—The Weiting Opera House was packed last night, when Franz Lehar's "The Merry Widow" was given for the first time in America by Henry W. Savage's company. The performance was carried through with extraordinary snap and dash.

Ethel Jackson sang the part of *Sonia*, Donald Brian that of *Prince Danilo*, and after their dancing of the celebrated waltz in the second act, eight encores were insisted upon before the audience was satisfied. At the end the curtain was raised and lowered many times.

Columbia School OF MUSIC

710 FINE ARTS BUILDING, CHICAGO

CLARE OSBORNE REED, *Director*

AMONG THE PROMINENT NAMES ON THE FACULTY ARE

CLARE OSBORNE REED	Piano
GERTRUDE H. MURDOUGH	
ALEXANDER VON FIELITZ	Harmony, Composition
GEORGE NELSON HOLT	
LOUISE ST. JOHN WESTERVELT	Voice
LEON MARX	Violin
ANNE SHAW FAULKNER	History of Music
LETHA McCLURE	Public School Music
SARA LACY	Dramatic and Physical Culture

Best Public School Music Course offered by any school in the West

SEND FOR CATALOG

ANNE SHAW FAULKNER, *Manager*

The MEHAN STUDIOS

Development of the VOICE and Expressive SINGING

Mr. and Mrs. JOHN DENNIS MEHAN

Assistants: John C. Wilcox, John Barnes Wells, Grace Daschbach
Teacher of Sight Singing: Marie Louise Githens

Phone: 5946 Columbus
Circular on Application

Address: THE MEHAN STUDIOS
CARNEGIE HALL, NEW YORK

COMPETENT SINGERS FURNISHED FOR CHURCH, CONCERT OR ORATORIO

EUGENIE PAPPENHEIM The Celebrated PRIMA DONNA

Vocal Instruction — The Evelyn — 101 West 78th St. — Tel., 2969 Riverside

72710 CUMMING

SOPRANO
CONCERTS, ORATORIO, RECITAL
54 ST. PAULS PL., BROOKLYN, N. Y.
Phone 727 Flatbush

ROSEMARIE CAMPBELL

Madison Ave. M. E. Church
Address
252 WEST 84th STREET
Phone 7500 R Riverside
NEW YORK - N. Y.

MARTIN BASS

Ora'torio, Concert, Recital
PERSONAL ADDRESS
142 West 91st Street Tel. 5865-J-River
MANAGEMENT
HAENSEL & JONES, 542 Fifth Avenue, New York

BENEDICT, Contralto, Soloist:
Calvary M. E. Church, N. Y.
Management WALTER R. ANDERSON
5 West 38th Street, New York Phone 349 38th

GIUSEPPE CAMPANARI

(Leading Baritone Metropolitan Opera)

Concerts and Song Recitals Address: HENRY WOLFSOHN, 131 East 17th St., N. Y.

THE SEASON IN CINCINNATI

Loss of Orchestra Will Be Compensated by Brilliant Series of Concerts—Great Festival to Be Given Again.

CINCINNATI, O., Sept. 20.—Although it is still intolerably hot in Cincinnati there is no lack of activity among local musicians and concert managers, and the indications are that the Cincinnati musical season, in the words of the circus press agent, "will be bigger and better than ever." Everywhere one goes among musicians there is talk of coming events, and although for the first season since the year 1895 there is no Cincinnati Symphony Orchestra, it may be said with certainty that there will be no dearth of good music.

The Cincinnati College of Music, the Metropolitan College, the Cincinnati Conservatory of Music, Miss Baur's famous institution, and dozens of other schools and studios seem to be fairly overwhelmed with students who have been coming from all parts of the United States during the past week, and the instructors returning from their vacations find themselves in the midst of hard work with scarcely time to unpack their traveling bags.

The managers of the various small concert halls throughout the city report an unusual number of bookings. For song recitals and chamber music concerts, the Banquet Hall of the beautiful new Hotel Sinton is in great demand, and a large number of recitals will be given in Conservatory Hall, Mt. Auburn, and in the Odeon of the College of Music. At Springer Music Hall, after elbowing through a corps of workmen busily engaged in giving the immense halls and auditorium a general clean-up, one finds Secretary Butler at his desk hard at work on correspondence pertaining to Music Hall dates.

To Cincinnatians the musical affairs of greatest importance to be given during the coming season are the symphony concerts, and the May Festival. Although forced to disband the Cincinnati Symphony Orches-

tra on account of limitations made by the Musicians' Union, the Cincinnati Symphony Orchestra Association, which for thirteen years has successfully directed the affairs of the orchestra, remains intact with Mrs. C. R. Holmes as president, and it is the purpose of this association to give a series of concerts in Music Hall during November, December, January and February by five orchestras from other cities.

With one exception the dates for the concerts are definitely fixed and are as follows: The Chicago Orchestra, Frederick A. Stock, conductor; soloist, Josef Hofmann, November 18 and 19. The Russian Symphony Orchestra, of New York, Modest Altschuler, conductor; Ernest Schelling, pianist, soloist, December 6 and 7. The New York Symphony Orchestra, Walter Damrosch, conductor; January 8 and 9, or January 10 and 11; soloist to be announced. The Boston Symphony Orchestra, Dr. Karl Muck, director, January 31 and February 1. The Pittsburgh Orchestra, Emil Paur, conductor; soloist to be announced, February 28 and 29.

Cincinnati Festival Plans.

No definite announcement has yet been made in regard to the plans for the May Festival of 1908, for many of the directors of the Festival Association are out of the city, and Frank Van der Stucken, who will again conduct the Festival, is still in Germany, and will not reach Cincinnati until about the middle of October. The Festival this season will be given in Music Hall during the first week of May, opening Tuesday night, the 5th, and closing Saturday night, the 9th. There will be six concerts, four in the evening, and two in the afternoon. The soloists have not yet been announced, and only a portion of the works to be given have been made public. It is known, however, that Bach's immortal Passion Music according to the Gospel of St. Matthew, will hold an important place on the program, and among the other works to be given are "The Children's Crusade," by Pierné, for which Mr. Van der Stucken will again draw upon the children of the Cincinnati public schools who so ably assisted at the last Festival, and Haydn's "The Seasons."

On account of Mr. Van der Stucken's great friendship for the late Edvard Grieg, it has been suggested that he may give "Olaf Trygvasson," but this, of course, is speculation. The Theodore Thomas Orchestra, of Chicago, with Frederick Stock as conductor, will furnish the orchestral features of the programs. It is expected that choral rehearsals will begin immediately upon Mr. Van der Stucken's return.

Orpheus Club and Musical Art Society.

Among the other important Cincinnati organizations are the Orpheus Club and the Musical Art Society, directed by Edwin W. Glover. President W. C. Rankin, of the Orpheus Club, has called the first meeting of the Board of Directors for October 1, and dates and soloists will not be decided upon until that time. The club will give as usual three concerts in the Auditorium on Seventh street. The season of 1907-8 will make the sixteenth successful season of this organization, and during the past six years it has been under Mr. Glover's direction. The club is composed of seventy men, and is one of the most important factors in the musical life of Cincinnati. The program this season will include novelties and the usual number of the larger male chorus works.

Another organization directed by Mr. Glover is the Musical Art Society, which was organized last year after the well-known Musical Art Society of New York City, conducted by Frank Damrosch. The Cincinnati Musical Art Society is one of the largest organizations of its kind in the country, and is made up of eighty of the best Cincinnati solo singers, many of whom are known throughout the Central States and the South. The program for the coming season will embody compositions of Palestrina, Vittoria, Lotti, Leisring, Bach, Haydn, Beethoven, Brahms, Liszt and Mendelssohn, and among the novelties a composition by Signor Albino Gorno, written for the Society, and "Terratremunt," by Dr. N. J. Elsenheimer.

The Mozart Club.

Among the younger musical organizations in the Queen City none takes higher rank for the artistic purpose of its endeavors than the Mozart Club, a male chorus consisting of fifty voices. It is composed entirely of young men carefully selected as to vocal endowment and musical talent, and is under the direction of one of the foremost of the younger musicians

in the vicinity. Alfred Schehl, the youngest violinist ever taken into the Cincinnati Symphony Orchestra, a pianist of considerable ability, and a composer who has demonstrated his talents, is the director of the club. He is Mr. Van der Stucken's assistant in the May Festival chorus and the accompanist of that body, as well as the teacher of the chorus class organized last year in connection with that institution.

For the coming season the Mozart Club will give three concerts, assisted at each concert by a soloist, and at the second concert by a ladies' chorus of sixty voices. This chorus, too, will be composed of young voices exclusively, selected with care and personal examination. The programs for the Mozart Club will present several important novelties, including no less than three works which will receive their first performance from manuscript. In addition to these there will be a number of classics, giving the programs a diversified interest.

Catholic Festival Chorus.

Andrew J. Boex, who for several years has given concerts from time to time with the Catholic Festival Chorus, announces that the chorus rehearsals will be resumed this month, and that two concerts consisting of mixed programs will be given for charitable purposes during the Winter. One concert will be given on Thanksgiving night, and another some time during the Spring. This chorus is limited to three hundred.

The German Singing Societies.

The various German singing societies will of course give the usual number of affairs in the different Turner halls, and several important concerts will be given in Music Hall under the direction of Louis Ehrigott. Mr. Ehrigott is conductor of the Cincinnati Liederkranz, the United Singers' Society and the Hudepohl. The first rehearsal of the Liederkranz was held September 18, with a membership of sixty. This organization enjoys the reputation of being one of the best and most popular German singing societies in the country. The headquarters of the society have just been established in a beautiful new hall on upper Vine street, and in this hall a number of small musical affairs will be given during the coming Winter in addition to three public concerts which will be given in Music Hall with the assistance of soloists. At these concerts miscellaneous programs of modern works will be given. The United Singers' Society, of Cincinnati, is composed of ten of the more important German singing societies in the city, and has a membership of over two hundred and fifty.

On Sunday, November 17, the singers will give a Volkslied concert in Music Hall under Mr. Ehrigott's direction, and after this concert the great event to be looked forward to is Singers' Day, which is usually celebrated at one of the city parks late in the Spring. The Hudepohl, organized in 1861, and named after Louis Hudepohl, a prominent Cincinnati, is one of the largest organizations in the city. This society will give two concerts during the Winter in the Cincinnati Turner Hall, with local soloists. The programs will consist of popular German male choruses.

Tirindelli's Orchestra Series.

Among the important events to be given in Conservatory Hall is a series of string orchestra concerts, under the direction of Signor Pier Adolf Tirindelli. Signor Tirindelli has been giving a series of violin recitals in Northern Italy and Austria during the Summer, and conducted both at the Milan Musical Festival, and at the Vienna Exposition. On account of these engagements Signor Tirindelli has not yet reached America, and his programs for the season are not known. Signor Tirindelli is also director of the Bach Society of Cin-

cinnati, which celebrates the birthdays of the famous composer with a program of his compositions.

The Music Department of the Cincinnati Women's Club this season will be presided over by Emma L. Roedter, who is one of the directors of the Cincinnati Symphony Orchestra Association. The programs will include compositions by Brahms, Richard Strauss and Max Reger, and only the members of the club will take part according to the present arrangements.

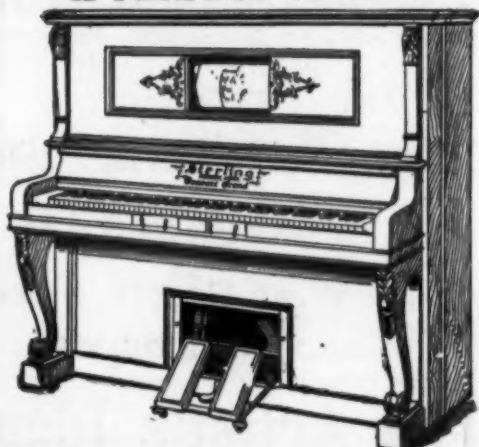
Chamber Music Plans.

For chamber music Cincinnatians will be greatly indebted to Hans Richard, the pianist, who will have the assistance of several men who have been under Mr. Van der Stucken's baton in the Symphony Orchestra. The series will be given in Conservatory Hall.

In addition to this, shall we say formidable, list of musical affairs, we are to have recitals innumerable. First comes Vladimir de Pachmann at the Lyric Theatre on the afternoon of October 11, and on the 12th Bessie Abbott and her company. On November 21, in the same week with the first symphony concert, Mme. Carreno will be heard in Music Hall; on November 27, Francis Macmillen is booked for Music Hall, and on December 14, Jan Kubelik comes; on the following evening Mrs. Mary Hissem de Moss, who still claims Cincinnati as her home, will appear in Music Hall. On January 4 Cincinnatians will hear Paderewski, and rumor has it that the San Carlo Opera Company will have a week's stay at Music Hall beginning January 13. It is also rumored that we shall have a week by Mr. Van den Berg's aggregation; but alas! these rumors cannot be verified. As for the Metropolitan Company, Cincinnatians have long since learned to cease hoping for a visit by Mr. Conried's forces during the year in which the May Festival is given. Mr. Conried evidently thinks the money would not be forthcoming. John Philip Sousa will pay us a visit about the middle of February.

A commendable work has been undertaken in the lower East End of Cincinnati by Joseph Surdo, who has organized a People's Singing Class. Mr. Surdo expects to take up the study of the best modern sacred cantatas and various choral works.

The STERLING PLAYER Piano A PERFECT PLAYER



Send for catalogues and price lists to
The Sterling Co., Derby, Conn.

THIS TRADE MARK
IN THE
IRON PLATE
OF A
PIANO



Guarantees at least that the maker uses
the highest possible grade of plates
that money can buy

O. S. KELLY CO.
SPRINGFIELD, OHIO



We supply the U. S. Government.
Prices Cut in Half
to introduce. Don't buy
until you see our large,
new 80-page Band in-
strument text-book B.
Sent FREE. Write to-day.
The Rudolph Wurlitzer Co.
24th St. Cincinnati, O.

The Martin Piano

Takes in everything that
goes to make up a piano of
the highest standard. Cata-
logues mailed on application.

Made by

Clinton D. Martin Co.

OFFICES AND FACTORIES

Newton, near Boston, Mass.

VICTOR S. FLECHTER

23 Union Square

Expert and Dealer in

Violins, Violas, Cellos, Bows, Cases
Italian Strings. Finest Repairing



Melba.

Study under Melba

Her brilliant ornamentation and
superb legato style are reproduced
perfectly on

Victor Red Seal Records

10-inch size, \$2.00 each
12-inch size, \$3.00 each

You would be glad to hear and study the methods of this celebrated soprano
for a single evening; the Victor enables you to study her voice and style at any
time and as often as you wish.

The Victor's faultless rendition of famous opera numbers,
sung by the world's greatest artists, has won the admira-
tion of musical critics.

Ask your music dealer to play for you the latest Red
Seal Records.

Victor Talking Machine Company

Camden, N. J.



Reg. U. S. Pat. Off.

THE FAME OF THE STEINWAY

*The Piano by which all others are
measured and judged, is NOT MERELY
A LOCAL OR NATIONAL ONE*

It is international, universal, world-wide, and is the recognition in the strongest possible manner of a work of art that is in its line without an equal, without a rival.

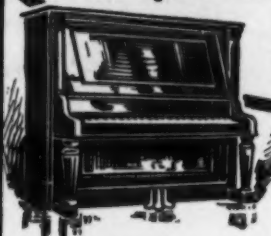
From its inception it has always been recognized as an art product of the highest genius of its kind, and this recognition as the flower of its art has been and is without qualification

STEINWAY & SONS
NEW YORK LONDON HAMBURG

KNABE

Preference
for The Knabe

So universally shown by the discriminating piano-purchasing public makes simple the selling of the Knabe. Dealers who represent the Knabe, fully appreciate this fact.



PIANOS

WM. KNABE & CO.
NEW YORK - BALTIMORE - WASHINGTON

Chickering PIANOS

For over eighty-four years the leading exponents of the latest developments in pianoforte construction

MADE SOLELY BY
CHICKERING & SONS

ESTABLISHED 1823

BOSTON, U. S. A

Mathushek Piano Mfg. Co.

**Mathushek
Pianos**

Made ONLY by us at
NEW HAVEN, CONN.

Established 1868

Briggs Pianos
"Top Quality"

Briggs Piano Co.
BOSTON
C. H. DITSON & CO.
N. Y. Representative

For over two decades

The
**Hazelton
PIANO**

has stood for the highest in piano
construction

Hazelton Bros.
66-68 University Place New York

Mason & Hamlin
GRAND PIANOS



Manufactured on the
Exclusive MASON & HAMLIN System
ARE PIANOS WITH AN
**INDESTRUCTIBLE
TONE**

They are beyond Musical Competition, and this fact is recognized and admitted
by the Artistic World

Mason & Hamlin Co.
BOSTON

SMITH & NIXON PIANOS

THE STANDARD OF EXCELLENCE

If it's not a Smith & Nixon, it's not a GRAND IN THE UPRIGHT CASE

THE SMITH & NIXON PIANO CO., - - 10-12 East Fourth Street, Cincinnati, O.

MADE IN
CONCERT GRANDS,
PARLOR GRANDS,
BOUDOIR GRANDS,
(One of the Smallest Grands Made)
And UPRIGHT GRANDS

Mehlin & Sons

Warerooms
27 Union Square
New York

Grand and Inverted Grand Pianos
Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Send for
Illustrated Art
Catalogue

BALDWIN PIANOS

Are Ideal Creations of
Artistic Endeavor

Grand Prix Paris, 1900
D. H. BALDWIN & CO.

142-144 West Fourth Street
CINCINNATI, OHIO

The Artist's Ideal

Is Embodied in the

WISSNER PIANO

Made by Otto Wissner

Main Office

Wissner Hall, 538-540 Fulton St.
BROOKLYN, N. Y.

**Henry F. Miller
PIANOS**

Henry F. Miller & Sons Piano Co.
BOSTON

The Strich & Zeidler Piano

The Embodiment of the Artistic Ideal
Factory and Offices

132d Street and Alexander Ave.,

NEW YORK CITY.

SEND FOR OUR
— BOOK OF —

CONOVER PIANOS

If you are interested in the purchase of a piano, send for this book. It is richly illustrated with engravings showing the various styles of Conover Pianos; and with it we send information of value to piano buyers. Before you buy a Piano, investigate the Conover. Let us tell you fully about this instrument which has the enthusiastic commendation of great artists. We will send the Book and other publications upon request.

THE CABLE COMPANY, Manufacturers, Chicago



DR. OTTO NEITZEL



ALFRED REISENAUER

A Few of the World-Renowned
Users of the
EVERETT PIANO



LILLIAN NORDICA



TERESA CARRENO



DAVID BISPHAM

JOHN CHURCH CO.

CINCINNATI

NEW YORK

CHICAGO

Owners of the
EVERETT PIANO COMPANY
BOSTON, MASS.



GIUSEPPE CAMPANARI



RICHARD BURMEISTER

The Steinway Artists



Season 1907-1908

Management STEINWAY & SONS

For Dates and Terms Address

Acting Manager - ERNEST URCHS - Steinway Hall, N. Y.

STEINWAY PIANOS USED